

# THE MUSICAL TIMES

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## ROYAL CHORAL SOCIETY, ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.  
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### GOUNOD'S "REDEMPTION"

On ASH WEDNESDAY, February 15, at 8.

Miss ESTHER PALLISER, Miss M. HOARE, Miss MARIE BREMA; Mr. IVER MCKAY, Mr. NORMAN SALMOND, and Mr. WATKIN MILLS.

Organist: Mr. HODGE.

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Instituted 1822. Incorporated by Royal Charter, 1830.

Patrons: HER MAJESTY THE QUEEN and THE ROYAL FAMILY.  
Principal: Dr. A. C. MACKENZIE.

Lent Half-Term begins February 23.

Entrance Exam. therefore, February 20, at 2. Entrance forms may be obtained from the Secretary, and should be returned by Saturday, February 18.

Fortnightly Concerts, February 11 and 25, at 8.

Chamber Concert at St. James's Hall, Monday, February 27, at 3.

Lectures by the Principal, Wednesdays, February 1, 8, 15, and 22, at 3.

### METROPOLITAN EXAMINATION, 1892-93.

The following Candidates have Passed:—

In HARMONY.—As TEACHERS.—Blanche Smith and Alexander Steven. Examiners: Messrs. F. Corder, Eaton Faning, and Dr. A. C. Mackenzie, Chairman.

In SINGING.—As PERFORMERS.—Benjamin Bury, Alice Curtis, Elsie Harker, Irene Sinkinson, and Lizzie Clara Spencer.

As TEACHERS.—Blanche Cross, Amy Murray Denning, Amelia Cohen, Marie Gane, and Harriet Kendall. Examiners: Messrs. Alberto Randegger, Arthur L. Oswald, and William H. Cummings, Chairman.

In PIANO-FORTE.—As PERFORMERS and TEACHERS.—Arabella Susette Eraut, William Ernest Fowler, Theresa Julia Haselden, Caroline Sarah Lewis, Edith Percival, Florence Stanswood, and Margaret May Wright.

As TEACHERS.—Ada Mary Andrew, Florence Gertrude Barnard, Marian Bassett, Dorothea Mary Beadle, Helena Hume Black, Bertha Broadhurst, Ellen Maria Butler, Lilian Rosa Carey, Annie Colles, Helen Gertrude Cooper, Adeline Constance Lauretta Gregory, Alice Maud Hall, Mary Parker Hall, Grace Ethel Harris, Amy Gertrude Hemmerde, Clara Jane Hemmings, Kate Hewins, Rebecca Jefferson, Ellen Ruth Johnson, Florence Jane Keats, Lilian Kelly, Jeannie Kirby, Georgina Adeline Lewis, Annie S. Longley, Mary Louise May, Ellen Mills, James Nisbet, Clara Matilda Nock, Laura Pechell, Ethel Brownen Poole, Rose Kewlay Pope, Florence Jerram Redfern, George Frederic Sharpe, Thomas Sharpley, Elsie Laura Stow, Georgina Constance M. Tapp, Mary White Timous, Annie Maria Williams, Florence Lilian Woodyatt, Margaret Annie Wright, and Edith Mary Zwinger. Examiners: Messrs. Oscar Beringer, Walter Fitton, and Walter Macfarren, Chairman.

ALSO AS TEACHERS.—Mabel Atkins, Frances Emma Bacon, Helen Barnaby, Ada Lydia Boden, Edward William Grocock, and Florence Stuart Peat. Examiners: Messrs. Fritz Harvison, Edward Morton, and Frederick Westlake, Chairman.

In ORGAN.—Franklin James Mountford. Examiners: Messrs. Henry R. Rose, W. G. Wood, and Charles Steggall, Chairman.

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President: H.R.H. THE PRINCE OF WALES, K.G.

Director: Sir GEORGE GROVE, D.C.L., LL.D.

Hon. Secretary: CHARLES MORLEY, Esq.

### ASSOCIATE EXAMINATION.

Associate of the Royal College of Music (A.R.C.M.)—The next Examination for certificate of proficiency with the above title will take place at the College, on March 27 to 30, 1893.

The list of pieces in which Candidates will be examined and other particulars may be obtained at the College.

Application forms must be returned with the examination fee so as to be received at the College not later than February 13.

GEORGE WATSON, Registrar.

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## SYLLABUS B.

### LOCAL SCHOOL EXAMINATIONS.

LAST DAY FOR RECEIVING APPLICATIONS FOR REGISTRATION FROM SCHOOLS AND TEACHERS OF MUSIC—

FEBRUARY 27, 1893.

THE LOCAL SCHOOL EXAMINATIONS will be arranged in Circuits, and will be conducted by a School Examiner appointed by the Board.

They will be held during the following periods:—

(a) March, April.

(b) June, July.

(c) October, November.

Schools and Teachers will, so far as is practicable, be allowed to select the period which they prefer for Examination, provided that they notify the same to the Secretary within seven days after receiving notice that their Applications to be Registered have been accepted.

Copies of the Syllabus may be obtained at the Central Office, 52, New Bond Street, London, W.

GEORGE WATSON, Secretary.

## GRESHAM COLLEGE,

BASINGHALL STREET, E.C.

Professor BRIDGE, Mus.D., will deliver the LECTURES in MUSIC for this Term as follows:—

Tuesday, Feb. 7.—"An hour with my Spinnet." (A selection from "Parthenia" will be played on a 17th century Spinnet, by Mr. E. Silas.)

Wednesday, Feb. 8.—"Playford's Musical Companion." (Catches, Dialogues, and Ayres, by a small Choir.)

Thursday, Feb. 9.—"A Talk about the Orchestra." I. (No. 5, The Trumpet), with Illustrations.

Friday, Feb. 10.—"A Talk about the Orchestra." II. (No. 6, The Trombone), with Illustrations.

The Lectures are free to the public and begin at 6 p.m.

## TEN GUINEAS PRIZE.—THE GLASGOW

SELECT CHORUS offer the above sum for the best original setting of Burns's JOLLY BEGGARS (chiefly choral), with Piano-forte Accompaniment. Libretto and conditions as to copyright, &c., to be had from James Airlie, 134, Wellington Street, Glasgow.

ST. ALBAN'S, HOLBORN, TUESDAY, February 14, 8 p.m., Rossini's "STABAT MATER," with Orchestral Accompaniment.

## PROFESSIONAL NOTICES.

**MISS FLORENCE ARMSTRIDG (Soprano)**  
(Pupil of Mr. Shakespeare and Medalist, R.A.M.).  
For Oratorios, Concerts, Lessons, &c., at 20, Conduit Street. Address,  
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"Sang with remarkable sweetness and beauty of expression."—  
*Denbigh Free Press*.  
"A rare treat was afforded by the fine voice and clear expression of  
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For Oratorio, Ballad Concerts, &c., 32, Gold Street, Northampton.

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**MISS ALICE WOLSTENHOLME (Contralto)**  
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**MR. JAMES LEYLAND**  
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"WALSALL PHILHARMONIC SOCIETY.—The tenor, Mr. James Leyland,  
was in splendid voice, and really I liked him the best of the Quartet,  
though the other artists were indeed excellent. Mr. Leyland was very  
impressive in 'Comfort ye,' and in 'Ev'ry valley' he was brilliant.  
The touching recitative 'Thy rebuke' was beautifully rendered; and  
the great tenor show song, 'Thou shalt break them,' fairly aroused the  
enthusiasm of the audience. We shall all be very pleased to hear Mr.  
Leyland again."—*Walsall Observer*.  
For Oratorios, Ballads, Masonic Work, &c., terms to 106, Boling-  
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For Oratorios, Ballad Concerts, &c.

Testimonial letters from M. Gounod, M. Guilman, Professor Yeatman, Dr. Stainer, August Manns, Esq., and other eminent musicians, with recent Press Notices, will be forwarded on application. Mr. Fredericks has had the honour of singing for most of the Provincial Choral Societies, and during the past season has been favoured with engagements from the following towns (in many instances providing the whole of the solo artists):—Swindon (Ballads), Wolverhampton (Ballads), Leicester ("Engedi"), Tenbury ("Messiah"), Southampton ("Samson"), Walsall (Ballads), Hereford ("Last Judgment"), Rochdale (Ballads), Melton Mowbray ("Country Life," &c.), King's Lynn ("May Queen," &c.), Hunstanton (Ballads), Brighthelm ("Seasons"), Nottingham (Miscellaneous), Chesterfield ("Messiah"), Burton (Ballads), Tamworth ("Messiah"), Denbigh ("St. Paul"), Bradford (Ballads), Dunfermline (Miscellaneous), Merthyr ("Messiah"), Ilkeston (Ballads), Brierley Hill ("Samson"), Buxton ("Elijah"), Newcastle ("May Queen," &c.), Holmfirth ("Hereward"), Chepstow ("Elijah"), Margate (Ballads), Kidderminster (Miscellaneous), Devizes ("Messiah"), Calne ("Ancient Mariner"), Cirencester ("Redemption"), Warwick ("Judas"), Coventry (Ballads), Worsop (Miscellaneous), Birmingham (Ballads), Leamington ("Messiah"), Burslem ("Samson"), Exeter ("Elijah"), Manchester ("Messiah"), Rotherham ("Messiah").

To Choral Societies and Concert-givers, Mr. Fredericks is prepared to submit the names of FIRST-CLASS SOLOISTS (Vocal and Instrumental), and by arranging en route and consecutive date engagements, is able to quote terms from 20 to 30 per cent. lower than would be paid for the same Artists in the ordinary way. For full particulars, Press Opinions, &c., address, Mr. Fredericks, 98, St. John's Hill, Clapham Junction, London; or, The Cathedral, Lichfield.

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**MR. S. MASTERS (Tenor)**

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For Oratorios, Concerts, &c., address, South Street, Romford, Essex.

**MR. EDWARD MARLOWE (Baritone)**

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**MR. J. W. RENDER (Baritone)**

(Pupil of Signor Gustave Garcia, R.A.M.).  
Address, 94, Hill Street, Garnethill, Glasgow.

**MR. GILBERT THORNE (Baritone)**

For Oratorios, Concerts, At Homes, &c., address, 11, Penryn Street, Oakley Square, N.W.

**MR. W. THORNTON (Baritone)**

Address, care of Wood and Marshall, Bradford.  
"ELIJAH."—"Mr. Thornton undertook the title-role, and was most conspicuously successful, the technical difficulties of the music were mastered with great power and skill."—*Observer*.

**MR. CHARLES ACKERMAN (Bass Baritone)**

(Soloist, Westminster Abbey and St. Peter's, Eaton Square).  
73, Eccles Road, Lavender Hill, S.W.

"LAST JUDGMENT" (Spohr) at St. Peter's, Eaton Square.—The quartet of soloists all did well, but we cannot help saying that the gentleman by whom the bass solos were sung is an artist with qualifications for a high position. He has a good voice, and uses it as a vocalist should, while, in point of expression, he leaves scarcely anything to desire."—*Daily Telegraph*, London, Dec. 2, 1892.  
"ELIJAH."—"Mr. Ackerman showed himself to be a finished singer."—*Daily Gazette*, Exeter, Dec. 21, 1892.

**MR. THOS. KEMPTON (Bass)**

For Oratorio, Ballad Concerts, Masonic Banquets, &c., and for Quartet Party. 55, Petherton Road, Highbury New Park.

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For Concerts, &c., address, Christ Church Cathedral, Oxford.

**MR. JOHN BROWNING**

(Principal Bass, Leeds Parish Church Choir).

"ANCIENT MARINER."—"Perhaps, however, Mr. John Browning carried off the honours of the evening. This popular vocalist entered into the exigencies of his part with rare perception of their dramatic nature. A fine delivery of the recit, and air 'Swiftly, swiftly flew,' being notably received and applauded."—*Leeds Mercury*, April 16, 1890.

"ST. PAUL."—"Mr. Browning deepened the favourable impression which he has made on previous visits, his intensely earnest rendering of 'O God, have mercy,' being one of the features of the night."—*Sheffield and Rotherham Independent*, May 17, 1890.

"ST. PAUL."—"Mr. Browning, the bass, quickly became a favourite, his fine voice and correct easy rendition making an excellent impression. His very first number, 'Consume them all,' was well received; and the aria 'O God, have mercy,' brought out his fullest powers and evolved lively expressions of approval."—*Halifax Courier*, December 20, 1890.

"Mr. Browning's songs took the audience by storm, his opening number securing a most pronounced encore."—*Harrogate Herald*, March 11, 1891.

"MAY QUEEN."—" 'Tis jolly to hunt,' was excellently rendered by Mr. Browning, who possesses a rich bass voice, and in the above item he was heard to advantage. An unmistakable encore was demanded at its conclusion, which was generously given."—*Harrogate Advertiser*, May 16, 1891.

"THE CRUSADERS."—"Mr. Browning, who undertook, perhaps, the most exacting part of the Cantata, was conspicuously successful. The solos 'Soon our God' and 'Father, from a distant land,' were sung with great skill and were duly acknowledged by the audience."—*Leeds Mercury*, December 3, 1891.

BARNETT'S "BUILDING OF THE SHIP."—"Mr. John Browning's rich baritone voice was heard to great advantage in the airs 'Choose the timbers' and 'Like unto ships.'"—*Newcastle Chronicle*, December 15, 1891.

BACH'S "PASSION MUSIC."—"The wonderfully expressive and exceedingly difficult music allotted to the *Saviour* was most artistically rendered by Mr. Browning."—*Yorks Post*, April 5, 1892.

HERR CHRISTENSEN'S CONCERTS.—"As the vocalist of the evening, Mr. Browning selected one of Handel's florid operatic airs, together with Gounod's 'Nazareth,' in the latter of which his fine voice, and manly, unaffected style, were displayed to conspicuous advantage, and to an imperative demand for an encore Mr. Browning yielded with 'Land of my heart.'"—*Leeds Mercury*, November 15, 1892.

"CREATION."—"Mr. Browning adapted his grand, sonorous, musical, and flexible voice to the varied requirements of his music with perfect intonation and articulation of his words, and with remarkable intelligence and power in descriptiveness and dramatic expression."—*Huddersfield Examiner*, December 5, 1892.

"WOMAN OF SAMARA."—"Mr. Browning scored a success with his singing of 'Whosoever drinketh,' and was fully equal to all the rest of his work."—*Bradford Observer*, December 8, 1892.

"JUDAS MACCABEUS."—"Mr. Browning was another great success. Possessed of a most powerful voice, with plenty of dramatic force, a most intelligent reader of the score, he invested his pieces with a life and colour which made him a prime favourite. 'Arm, arm, ye brave,' was declaimed with great vigour, while his singing of that florid composition, 'The Lord worketh wonders,' was really masterly."—*Keighley News*, December 24, 1892.

For Oratorios, Concerts, &c., address, Parish Church, Leeds.

**MR. ALEXANDER TUCKER**

(Basso Profundo).

The *Newcastle Daily Chronicle* says:—

"Mr. Alexander Tucker is a splendid bass singer. A great future ought to be in store for such a clever young basso. His voice is one of the richest and deepest before the public, and it is equally effective in serious and rollicking songs. He created a *furor*, and may be sure of always having similar receptions whenever he comes to the city."

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"Mr. Preston's reputation as an Organist is a growing one. He has already given evidence of exceptional skill, and we cannot but think that ere long he must take rank as one of our representative English Organists."—*Monthly Journal*, N.S.P.M.

"Mr. Preston is a local Professor, and a performer of the very first rank. It is seldom that one is permitted to listen to such artistic and finished organ playing."—*Musical News*.

**MR. A. TOASE, A.C.O. (Accompanist)**

For Concerts, At Homes, Choral Societies. Private Lessons. Deputy-Organist. Address, 11, Eade Road, Finsbury Park, N.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1893.

### MUSIC IN PUBLIC WORSHIP.\*

THE author of these thoughtful and well written essays has conferred a benefit on the public by issuing them in book form instead of allowing them to remain locked up in the columns of the *Church Times*, in which they originally appeared. As a former minor canon of St. Paul's, and as a present hard-working parish priest, Mr. Shuttleworth has had exceptional opportunities of balancing the rival theories of church music—the "cathedral" and the "congregational." It may be safely assumed that no one is desirous of turning cathedral music out of cathedrals themselves, and our national pride in those glorious fabrics makes us all hope that they may, in the future, as in the past, be nurseries of the art of sacred music in its highest branches. The real question which now seems to be calling for an answer is—should the music in our parish churches be such as can only be properly rendered by a trained choir (cathedral-wise), or should it be of such a character that the whole congregation may join in it? Of course there are attempts at compromise made from time to time by moderate men. There is the complete separation of the two styles. This was adopted nearly half-a-century ago by the late Sir F. Ouseley, who had a Sunday morning service, at which several hymns were sung, but the whole of the rest of the service, including the Psalms and Canticles, was monotonous. In the afternoon and evening of course full choral services took place. Then there is the compromise made in a single service, by using the choir merely to lead, or join with the congregation during the singing of the Canticles, Psalms, and hymns, but permitting the introduction of an anthem to be sung by the choir alone. Another suggestion is offered by Mr. Shuttleworth—namely, that the ordinary services should be quite congregational, but that there should also be special services at which cantatas and oratorios might be given with all the resources of art. All these compromises have their merit, but all, too, have their demerits. The various arguments are stated by Mr. Shuttleworth with a fairness and frankness which make his little book excellent reading. But though our author is so thoughtful and wise, there are many amongst our clergy who are running rather wildly away from everything which smacks of cathedralism in music, and are trying to establish a purely congregational service, every scrap of melody and harmony being rubbed down to a congregational level. Leaving our author for awhile, let us ask why it is that these rival theories have lately come so much to the front? Many of us can recall the fact that the regeneration and new development of our cathedral music is largely, if not entirely, due to the influence of music in certain parish churches. Clergy and musicians about forty years ago found to their astonishment a splendid full choral daily service in a small church in a dirty narrow street leading out of Oxford Street. It had been often thought and said that the cathedral form of service led to careless singing and to lazy and listless congregations, but here was proof to the contrary; choir and congregation were equally zealous and devotional, and one of

the best proofs of the appreciation in which the people held the fine cathedral service at St. Andrew's was that the offertories amounted to thousands of pounds annually, enough to support not only the musicians, but a large staff of clergy, and to make the district an important centre of church work and church influence. The noble example here and elsewhere shown led to the rapid spread of choral services all over the country. Every small church where a modest number of singers could be gathered together set to work to make itself a miniature cathedral; and there could be no doubt that ultimately efforts were made and are made now to produce choral services without adequate resources. We ourselves have frequently had to sit and hear fine cathedral music shockingly sung and absolutely ruined, the congregation getting more and more weary and restless as the singers would go on floundering through some elaborate Nicene Creed or endless anthem. It is no wonder that there is now a strong reaction against this bad "imitation-cathedral" system, and that clergy and people are alike asking whether easy music sung by a congregation is not, after all, better than difficult music spoiled by an inefficient choir. There is, then, going on at this moment the back-swing of a pendulum which had gone too far in one direction. But must we not fear that this back-swing may possibly go too far the other way? Perhaps there would be no need of fear if Mr. Shuttleworth were at the helm of affairs, but there are few men who have such a share of sound common-sense as he, or who are either sufficiently calm or logical to state the case so fairly. He admits in an interesting passage (p. 7) that our church cannot get on without the Art of Music, but of course it is at this point the duty of the musician to step in and see that all the special beauties and characteristics of our art are not lopped off in order to reduce it to a congregational level. If the voice parts may rarely touch the note D because it is too high for congregational basses, or go below E because that is too low for congregational tenors—if no sound is to be longer than a semibreve or shorter than a crotchet—no words to be repeated, and no syllable to have more than one sound—the voices to be entirely in unison and the organ part simple—is there much art left? Yet these are positively the conditions under which the writer of this article was once requested to compose a *Te Deum*, the mighty Ambrosian Hymn of praise and prayer!

These stringent regulations about the music of the Canticles, and the prevailing summary ejection of all hymn-tunes which cannot be sung in unison, point to the fact (already well known to musicians) that there is no hope, at all events at present, of getting any real *art* into, or out of, ordinary congregational singers. Of course hymn-tunes will suffer least, because such grand and noble results are obtainable by large masses of simple rhythmical sounds; but the "rampant congregationalist" has not the least idea of allowing himself to be bribed by a liberal offer of unison hymn-tunes into silence during the Psalms or Canticles! He has now reached such a point that he considers himself "defrauded" and "robbed" if the choir sing something which he cannot sing, notwithstanding the fact that the choir would sing it decently and to the glory of God, while he attempts it ludicrously and to the annoyance of his neighbours.

These rampant congregationalists, who consider themselves so unmercifully robbed and defrauded, are often found to be the section who have the smallest appreciation of art, and the worst voices and ears in the parish. We have taken some personal trouble to track these creatures to their lairs by

\* "The Place of Music in Public Worship." H. C. Shuttleworth, M.A. (Eliot Stock.)

sitting amongst them at ordinary services, in ordinary towns, in all parts of the kingdom, and we are bound to say we have barely half-a-dozen times heard a decent voice among them, and that they rarely produce anything which by the most charitable stretch of the imagination could be described as "singing," the nearest description of the peculiar noise they make would be to say that it is something between a buzz and a drone, something between a bee and a bagpipe.

Moreover, when all sorts of sacrifices have been made to appease the rampant congregationalist; when keys have been lowered, passing notes cut out, when triple time has been converted into duple because he has some difficulty in counting two and one, when all tunes which exceed an octave in compass have been suppressed in the interest of his larynx—in short, when half the characteristics and all the grace of our art have been burnt in a lurid parochial bonfire, do you imagine for one moment that he will assent to a request to sing in future *in unison*: not a bit of it! He is an irrepressible harmonizer, he rises above all known laws, and will essay combinations of sounds which have never yet been dreamt of in this world and which we trust will never be realized in the next. Surely, if our clergy in the kindness of their hearts throw power into an organised body of such persons, they are simply adjusting a collar round their own necks.

We do not go so far as to admit the sarcastic definition of congregational singing as "a licence to make an unmitigated noise in church without the fear of being run in for brawling," but we do entreat our clergy to be very careful not to allow the present claims of congregationalists to bring about a serious relapse in church music, or to strike a heavy blow at real art. Such an injury will not result from any action or words of Mr. Shuttleworth; but there are others who have their opinions on the subject. A clerical speaker lately said at a public meeting (we quote from memory): "When the *art* of music gets into our churches, *then the mischief begins!*" Please think over this, readers of all sorts—the mischief! But to revert, as we promised we would, to Mr. Shuttleworth's suggestion to keep the ordinary services for the congregation, and to give special services of high artistic merit. Is there any objection to this? We think there is. Special services with soloists, chorus, and orchestra can only be successfully carried out in a few large towns, in which artists can be found and brought together, and where the offertories are likely to be sufficient to meet the expenses. To one parish in which such a performance could be given, there are probably nearly a thousand in which it could not be given; if, then, art is to be eliminated from the ordinary services of these churches, no higher music can be offered as an alternative. By all means let such special services be given wherever possible, but do not forget that in proportion as a church is distant from a large town, the expense of a special service is uniformly greater while its offertories are uniformly less in amount.

But underlying all this there is something far deeper and even more serious. The present outburst of congregationalism in music is not merely a protest against too much cathedralism in parish churches; look well into it, and you will find that, whether supported by a High Church priest or a Low Church minister, it is a logical and necessary outcome of Protestant individualism—the over-accentuation of the "priesthood of the laity." Held in check, this is the mainspring of the mechanism of our English Church, as exhibited in "lay helpers" and "lay synods"; allowed to run riot, it will end in "parish councils" (already suggested), in which all questions of ecclesiastical authority and practice will

be decided by counting the number of noses of conflicting ratepayers duly assembled in the vestry. It is not a mere coincidence that the growth of something like eight thousand chorales in Germany alone should have begun simultaneously with the placing of the Bible in the hands of old and young, wise and foolish, with the promise that each could, if he chose, construct his own doctrine, ritual, and practice. We have got beyond the satisfaction of participating in hymn-singing, our congregations now claim to sing all the Canticles and the whole of the prose Psalms, the Sanctus, and Gloria in Excelsis, and even ask for the introduction of numerous popular hymns in the Eucharist.

How far these claims are justified by the rubrics of the Prayer Book is not a question to be decided in a musical journal; but speaking as plain common-sense students of the book, we understand that the term "the people" clearly means the congregation, and that when the people are ordered to join the "minister" or "minister and clerk" it signifies that the congregation is to join in the singing of "the clergy and choir." If this be so, the congregation is ordered to join in the Apostles' Creed and The Lord's Prayer; but the Canticles and Psalms are to be "sung or said," by whom? clearly not by the people, or these very necessary words would not have been omitted by the skilful and wary compilers. So this just claim of the people to be allowed to say the Creed and Lord's Prayer has gradually swollen into a demand for almost everything *not an essential portion of the priest's office*; and this is what the congregation calls *taking part* in the services!

Our congregations are apparently losing the power of meditating in silence and to their higher edification on truths beautifully depicted by a trained choir in the tone-colours of our heaven-born art. If a choir performs something, better than the congregation itself could possibly do it, the congregation has, forsooth, been defrauded and robbed—that is to say, it has actually been deprived of its privilege of doing something badly, at a time and in a place where only the best and choicest should be offered up. Is this a fraud? is this robbery? Or, to put it in a colloquial form, are we to drift with the stream of popularity and allow everyone to have a finger in the pie, even if we know that the pie will inevitably be spoiled by the process? Such a course is nothing more or less than the high road to the Salvation Army barracks; we may as well hand round cornets and tambourines at once. Is it really impossible to teach our congregations that he who is capable of silent praise and prayer during a *Te Deum* reaps more spiritual benefit than the man who is trying to catch the tune, who cannot help wondering why it sometimes goes high and sometimes low, and who, after a struggle which has completely absorbed his attention, finishes the last verse with a gleam of self-satisfaction because "he got it right that time." It will be said ordinary people do not know how to meditate in silence; if true, the sooner they are instructed in it the better. What our people really want, in order that they may fully benefit by public worship in our parish churches, is not a knowledge of the rudiments of music, but of the true theory of worship; not how to sing, but how to think. Unless some effort is made in this direction, and made pretty soon, not only will the art of church music be in jeopardy, but the very existence of all that is most ennobling and edifying in our conception of the Church will be imperilled. We have already over-run the ordinary limits of a review, but if Mr. Shuttleworth gives so much food for thought, it is his own fault if we have been tempted to give some of the thoughts he has called up in us. When once taken

in the hand, it is difficult to put down these essays until the last page is reached, even if the reader does not always fully agree with the writer.

## FROM MY STUDY.

I AM indebted to a valued correspondent (Mr. Andrew Deakin) for the following note upon a curious coincidence or a bold piece of literary "conveying":—

Having occasion to look through a collection of Glees entitled "Amusement for the Ladies," which the late Mr. W. A. Barrett (in his "English Glees and Part-Songs") mentions as now very rare, I came upon one, "On the Death of the Duke of Cumberland," by Thomas Norris, Organist of St. John's, Oxford. The words are:

O'er William's tomb, with silent grief oppress,  
Britannia mourns her hero, now at rest.  
Not tears alone, but praises too, she gives,  
Due to the Guardian of our laws and lives.  
Nor shall that laurel ever fade with years  
Whose leaves are watered with a nation's tears.

Has the similarity of these lines to those of the recitative beginning Braham's "Death of Nelson" ever been noticed? The Duke of Cumberland died in 1765, and in or about 1770 Norris published his four Glees. He was one of the principal tenors at the 1784 Commemoration of Handel and principal tenor at the first, second, third, and fifth Birmingham Festivals. He died in 1790. "The Death of Nelson" was composed in 1811 for an opera entitled "The Americans," the music partly by M. P. King and partly by Braham.

How anybody could make a hero of this particular William passes my conception. I like Carlyle's reference to him as a general who was beaten by everybody who took the trouble.

Writing from Linthorpe, Middlesbrough, Miss Ada M. Williams says:

The carol beginning "God bless the master of this house, The mistress also," &c., used constantly to be sung in South Durham at Christmas-time; I have heard it many times sung by village children, but they did not attempt to sing it in parts, and now I believe it has died out altogether. I enclose a copy of the melody, as far as I can remember it, to which the children used to sing it, and I shall be interested to hear if it corresponds at all with the same carol as printed in the black-letter book in the Ashmolean Museum.

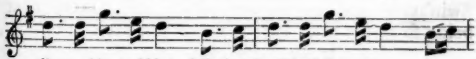
The words and tune forwarded by my correspondent are subjoined—



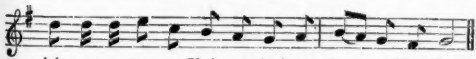
God bless the master of this house, The mistress also, And



all the lit - tle chil - der - en That round the ta - ble go, And



all your kin and kins - folk that dwell both far and near, I . . .



wish you a mer - ry Christmas And a hap - py New Year.

Mr. Arthur Cawse Edmunds asks permission to supplement the particulars already given by me regarding the Misses Cawse. As a son of the elder of these once famous ladies (Mary Cawse), he is fully entitled to speak—

Firstly, with regard to their name. The spelling of it with a *u*, instead of a *w*, in the programme mentioned, was simply a printer's error. They were the daughters of John Cawse, an eminent artist in his day, who will be remembered as the illustrator of the original edition of Captain Marryat's Novels, published by Bentley; also of many of Fennimore Cooper's and other well-known authors. The name of Cawse was originally Descazes,

that of a French Duke, from whom the family claim descent.

My mother died in 1850, and I quote from an article which appeared in the *Musical World* in that year:

"As early as her fourth year Mary Cawse showed a singular taste for music, and when only seven years of age played on the pianoforte the Fifth Concerto of Schroder, accompanied by the distinguished Professors G. Ware, James Taylor, &c. The sisters were articled to Sir George Smart, and studied under him for many years. Weber, at that time residing with Sir George, heard Mary Cawse sing the principal soprano part in Mozart's 'Direttore Commedia,' and was so much struck with the fine quality of her fresh, ringing voice, and the extraordinary facility with which she executed passages extending to F in alt, that he exclaimed, 'Ah! if I had you in Saxony I would make you the first singer in Europe!' The Minstrel of Romance understood her talent. She had afterwards the great advantage of singing the scenas 'Ocean, thou mighty Monster,' 'Softly sighs the voice of evening,' &c., to the great *Maestro's* accompaniment, and he took every opportunity of testifying his appreciation of her merits. She made her first appearance at the Theatre Royal, Covent Garden, in the opera of 'The Castle of Sorrento,' in 1826. Her success was decided, and she was engaged for five years, during which time her services were also secured for the Oratorios under the management of Sir George Smart, Sir Henry Bishop, and Mr. Hawes. During her connection with Covent Garden Mary Cawse supported principal singing parts in 'Fra Diavolo,' 'Der Freischütz,' 'Robert the Devil,' 'John of Paris,' 'Cinderella,' &c. In 1828-29 we find her at the English Opera, where she appeared in 'The Swiss Family,' 'The Vampire,' 'Cosi Fan Tutti,' &c. In 1832-33 she appeared at Drury Lane Theatre with Malibran, Templeton, H. Phillips, &c. Her last appearance in London was at the Haymarket Theatre in the summer of 1833; and in the November following she left for Hull, where she had accepted an engagement as a 'star,' and appeared at the Theatre Royal with eminent success.

It was here that she first became acquainted with Mr. Edmunds, who was engaged to support her as principal tenor. At the close of the season she married this gentleman, and after fulfilling engagements at York, Edinburgh, and Liverpool, she finally, with her husband, retired from the stage, to the great loss of the musical world."

In the "Personal Recollections of Henry Phillips," published in 1864, he speaks thus of the first appearance of the Misses Cawse: "Most of the principal singers stood at the side of the orchestra to hear them, including Mr. Braham. At the end of their first duet his opinion was solicited, and he said, 'Very good indeed: great effects from little Cawses.'" Phillips goes on to say, speaking of their appearance in Marschner's beautiful opera "Der Vampyr": "The Misses Cawse had now gained considerable reputation, as, indeed, they deserved, for both had beautiful voices; the elder, Mary, having a high soprano, and Harriet, a mezzo-soprano of great beauty and expression. Her singing of that beautiful melody in the opera, 'From the ruin's topmost tower,' was one of the most enchanting things I ever listened to, and never failed in its effect, being invariably encored."

It has been a matter of much surprise that the names of these talented ladies have been omitted from Grove's "Dictionary of Music and Musicians"; but they are not singular in this respect.

The Misses Cawse were both very handsome, especially the elder, who received, among other offers of marriage, one from a noble earl, which, however, she declined. My father possesses a charming picture by M. T. Ward, R.A. (who was a pupil of my grandfather, John Cawse), representing Mary Cawse and Braham in a scene from "Fra Diavolo."

The following lines appeared some time during her operatic career:

Breathe soft, ye gales; ye waters cease to move,  
Lo! Cawse appears, the softest child of love,  
Blest in a form all harmony and grace,  
While Heaven's own sweetness opens in her face;—  
In the mild round of interesting parts,  
Where placid virtue grows upon our hearts;  
Where calm-souled goodness strongly can engage,  
Charm without force, and vanquish without rage—  
In these to fame young Cawse must quickly rise—  
She boasts of merit—conquering as her eyes.

As far as I am aware, the attention of composers on the look out for "words" has never yet been directed to William Blake's "Poetical Sketches"—the first production of the muse to which we owe the "Songs of Innocence and Experience." The little book is not common. Concerning the original issue (1783), Blake's biographer, Gilchrist, remarks: "Examples are so rare that, after some years' vain attempt, I am forced to abandon the idea of myself owning the book. I have had to use a copy borrowed from one of Blake's surviving friends; there is, of course, none where, at any rate, there should be one—in the British Museum." A few years ago, a *fac-simile* edition of fifty copies was issued (Quaritch), under the superintendence of Mr. Griggs. One of these I am fortunate enough to possess, and I believe Mr. Quaritch still has a very limited number for sale. It was on re-perusing the little book some days ago that I saw apparently good reason for calling attention to it in these pages.

The "Poetical Sketches" are the first-fruits of Blake's genius, and were written between the ages of eleven and twenty. The date of the latest among them is supposed to be 1777—a barren time, according to Mr. Swinburne, from whose Essay on the poet I take the following:—

"Here, at a time when the very notion of poetry, as we now understand it, and as it was understood in older times, had totally died and decayed out of the minds of men; when we not only had no poetry, a thing which was bearable, but had verse in plenty, a thing which was not in the least bearable; a man, hardly twenty years old yet, turns up suddenly, with work in that line already done, not simply better than any man could do then; better than all except the greatest have done since: better, too, than some still ranked among the greatest ever managed to do."

This is high praise, but the living poet offers still more enthusiastic homage to his dead predecessor. After referring particularly to certain of the poems, Mr. Swinburne goes on:—

"They have a fragrance of sound, a melody of colour, in a time when the best verses produced had merely the arid perfume of powder, the twang of dry wood and adjusted strings; when here the painting was laid on in patches and there the music meted out by precedent; colour and sound never mixed together in the perfect scheme of poetry. The texture of these songs has the softness of flowers; the touch of them has nothing metallic or mechanical, such as one feels in much excellent and elaborate verse of this day as well as of that. The sound of many verses of Blake's cleaves to the sense long after conscious thought of the meaning has passed from one: a sound like running of water or ringing of bells in a long lull of the wind."

Considering that the writer of this eulogium is himself a great poet, I am sure that the lyric hunter among my readers who does not know the "Poetical Sketches" looks eagerly forward to making their acquaintance. In another place, our essayist says: "Some of these earliest songs of Blake's have the scent and sound of Elizabethan times upon them," and instances a song of forsaken love, "My silks and fine array," which he describes as sweet enough to recall the lyrics of Beaumont and Fletcher. Of this the reader shall judge for himself:

My silks and fine array,  
My smiles and languished air,  
By love are driven away;  
And mournful, lean Despair  
Brings me yew to deck my grave:  
Such end true lovers have.

Her face is fair as heav'n,  
When springing buds unfold;  
O why to him was't given  
Whose heart is wintry cold?  
His breast is love's all-worship'd tomb,  
Where all love's pilgrims come.

Bring me an axe and spade,  
Bring me a winding sheet;  
When I my grave have made,  
Let winds and tempests beat:  
Then down I'll lie, as cold as clay.  
True love doth pass away!

The Elizabethan flavour is here, in sooth, and a fragrance of the fresh flowers of English poetry. Has no one such music for the song as may be worthy?

Out of the following lines "To Morning" music seems to leap:

O holy virgin! clad in purest white,  
Unlock heav'n's golden gates and issue forth;  
Awake the dawn that sleeps in heav'n; let light  
Rise from the chambers of the east and bring  
The honied dew that cometh on waking day.  
O radiant morning, salute the sun,  
Rous'd like a huntsman to the chase; and with  
Thy buskin'd feet appear upon our hills.

I can fancy how Webbe, in his best mood, would have treated this glowing outburst, this ideal poetry for concerted music. Take an invocation "To the Evening Star" as equal in merit, and not less valuable for musical purposes:

Thou fair-hair'd angel of the evening,  
Now, whilst the sun rests on the mountains, light  
Thy bright torch of love; thy radiant crown  
Put on, and smile upon our evening bed!  
Smile on our loves, and while thou drawest the  
Blue curtains of the sky, scatter thy silver dew  
On every flower that shuts its sweet eyes  
In timely sleep. Let thy west wind sleep on  
The lake; speak silence with thy glimmering eyes,  
And wash the dusk with silver. Soon, full soon,  
Dost thou withdraw; then the wolf rages wide,  
And the lion glares through the dim forest:  
The fleeces of our flocks are covered with  
Thy sacred dew; protect them with thine influence.

Mr. Swinburne contends that nothing nobler or more sweet in style was ever written than the six lines beginning "Smile on our loves."

There is another "Song" of incomparable beauty and purest fancy:

How sweet I roam'd from field to field,  
And tasted all the summer's pride,  
Till I the prince of love beheld,  
Who in the sunny beams did glide.  
He showed me lilies for my hair,  
And blushing roses for my brow;  
He led me through his gardens fair,  
Where all his golden pleasures grow.  
With sweet May dews my wings were wet,  
And Phoebus fired my vocal rage;  
He caught me in his silken net,  
And shut me in his golden cage.  
He loves to sit and hear me sing,  
Then, laughing, sports and plays with me;  
Then stretches out my golden wing,  
And mocks my loss of liberty.

In all the literature of the grand passion there is nothing more exquisite than this.

The song "To Memory" is described by Mr. Swinburne as one of two which are "more near being faultless than any others in the book":

Memory, hither come,  
And tune your merry notes,  
And, while upon the wind  
Your music floats,  
I'll pore upon the stream,  
Where sighing lovers dream,  
And fish for fancies as they pass—  
Within the watery glass.  
I'll drink of the clear stream,  
And hear the linnet's song,  
And there I'll lie and dream  
The day along;  
And when night comes, I'll go  
To places fit for woe;  
Walking along the darkened valley  
With silent Melancholy.

With the foregoing may be classed four stanzas, "To the Muses," which have the same beauty of thought and expression:

Whether on Ida's shady brow,  
Or in the chambers of the East,  
The chambers of the sun, that now  
From ancient melody have ceased

Whether in Heav'n ye wander fair,  
Or the green corners of the earth,  
Or the blue regions of the air,  
Where the melodious winds have birth;

Whether on crystal rocks ye rove,  
Beneath the bosom of the sea,  
Wandering in many a coral grove,  
Fair Nine, forsaking Poetry!

How have you left the ancient love  
The bards of old enjoy'd in you!  
The languid strings do scarcely move!  
The sound is forc'd, the notes are few!

The lovely "Songs of Innocence" have been set to music by various hands (but never, I venture to believe, quite adequately). A like tribute should be paid to those of the "Poetical Sketches" which seem best fitted for musical treatment. In view of such a task, all notions of popularity and profit should be set aside. Blake's little book—like every other from his pen—attracted little notice. It went clean over the heads of his generation, and when his early songs are wedded to fitting strains only the few will give them heed.

While on the subject of lyrics for music, I may express some surprise that the poems of W. Mackworth Praed have not more largely attracted the notice of composers. Praed was not a Blake, and no Swinburne has sung his praises in dithyrambic strains. Nevertheless, he wrote many beautiful verses of the sort that cultured musicians love. His works were published in 1864, by Moxon and Co., as "The Poems of Winthrop Mackworth Praed, with a Memoir by the Rev. Derwent Coleridge, in two Volumes." I do not know whether the work ran into more editions than one, but copies are not difficult to obtain. A fair example of Praed's lyrics is the subjoined:

Tell him I love him yet,  
As in that joyous time;  
Tell him I ne'er forget,  
Though memory now be crime;  
Tell him when sad moonlight  
Is over earth and sea,  
I dream of him by night,—  
He must not dream of me!

Tell him to go where Fame  
Looks proudly on the brave,  
Tell him to win a name  
By deeds on land and wave;  
Green—green upon his brow  
The laurel wreath shall be,  
Although the laurel now  
May not be shared by me!

And tell him, day by day  
Life looks to me more dim;  
I falter when I pray,  
Although I pray for him.  
And bid him, when I die,  
Come to our favourite tree;  
I shall not hear him sigh,—  
Then let him sigh for me.

Here is something in a different style—the text of a dashing song for a baritone:

The Baron de Vaux hath a valiant crest,—  
My Lady is fair and free;  
The Baron is full of mirth and jest,—  
My Lady is full of glee;  
But their path, we know, is a path of woe,  
And many the reason guess,—  
The Baron will ever mutter "No,"  
When my Lady whispers "Yes."

The Baron will pass the wine-cup round,—  
My Lady forth will roam;  
The Baron will out with horse and hound,—  
My Lady sits at home;  
The Baron will go to draw the bow,—  
My Lady will go to chess;  
And the Baron will ever mutter "No,"  
When my Lady whispers "Yes."

Now saddle my steed, and helm my head,  
Be ready in the porch;  
Stout Guy, with a ladder of silken thread,  
And trusty Will, with a torch:  
The wind may blow, the current flow,—  
No matter,—on we press;  
I never can hear the Baron's "No,"  
When my Lady whispers "Yes."

One more example of Praed may suffice, since it is a very good one:

Lord Ronald rose and went to mass,  
And doffed his mourning weed!  
And bade them bring a looking-glass,  
And saddle fast a steed;  
I'll deck with gems my bonnet's loop,  
And wear a feather fine,  
And when lorn lovers sit and droop,  
Why I will sit and dine!  
Sing merrily, sing merrily,  
And fill the cup of wine.

Though Elgitha be thus untrue,  
Adele is beauteous yet;  
And he that's baffled by the blue  
May bow before the jet;  
So welcome—welcome hail or heath!  
So welcome shower or shine!  
And wither there, thou willow wreath,  
Thou never shalt be mine!  
Sing merrily, &c.

Proud Elgitha, a health to thee,—  
A health in brimming gold!  
And store of lovers after me,  
As honest and less cold:  
My hand is on my bugle horn,  
My boat is on the brine;  
If ever gallant died of scorn,  
I shall not die of thine!  
Sing merrily, &c.

Even in the more obscure by-ways of lyric poetry composers may find verses worthy of their art. For example, I take up "The Ballads of Ireland. Collected and Edited by Edward Hayes. Two Volumes. A. Fullarton & Co., 1855," and open Volume II. at a song, by D. H. McCarthy, containing the stanzas subjoined:

Ah! my heart is sore with sighing,  
Sighing for the May—  
Sighing for their sure returning,  
When the summer beams are burning,  
Hopes and flowers that, dead or dying,  
All the winter lay.  
Ah! my heart is sore with sighing—  
Sighing for the May.

Ah! my heart is pained with throbbing,  
Throbbing for the May—  
Throbbing for the sea-side billows,  
Or the water-wooing willows,  
Where, in laughing and in sobbing,  
Glide the streams away.  
Ah! my heart, &c.

Waiting, sad, dejected, weary,  
Waiting for the May.  
Spring goes by with wasted warnings,  
Moon-lit evenings, sun-bright mornings;  
Summer comes, yet, dark and dreary,  
Life still ebbs away:  
Man is ever weary, weary,  
Waiting for the May.

This piece is not Blake, nor is it Praed, but it is a specimen of much that, off the beaten paths of poetry, strikes a true note. From the same volume I take an example of pure pathos—"The Death of Mary," by the Irish clergyman, Charles Wolfe, who sang, in faultless strains, the burial of Sir John Moore:

If I had thought thou could'st have died,  
I might not weep for thee;  
But I forgot, when by thy side,  
That thou could'st mortal be;  
It never through my mind had passed  
The time would e'er be o'er,  
And I on thee should look my last,  
And thou should'st smile no more.

And still upon that face I look,  
And think 'twill smile again,  
And still the thought I will not brook  
That I must look in vain.  
But, when I speak, thou dost not say  
What thou ne'er left'st unsaid,  
And now I feel, as well I may,  
Sweet Mary, thou art dead.

If thou would'st stay e'en as thou art,  
All cold and all serene,  
I still might press thy silent heart,  
And where thy smiles have been.  
While e'en thy chill bleak corse I have,  
Thou seemest still mine own,  
But there I lay thee in the grave—  
And I am now alone.

If by this time I have not attained the object in view when I set out, it is useless to proceed farther,

and equally needless if I have. Our stores of English lyric poetry are well-nigh exhaustless, of which fact let composers on the search for "words" take heed.

X.

### ORCHESTRAS IN THEATRES.

MANAGERS of London theatres have few more troublesome problems to consider than the question whether or not it is worth while to have an orchestra. They are in a quandary. On the one hand, if their orchestra happens to be good, the refreshment contractor performs an indignant rondo "*um den verlorenen Groschen*"; on the other hand, if it is bad, the furious pittance who has come in with an order and borrowed a programme writes to his pet halfpenny paper; on either hand the members of the orchestra expect their salary weekly and punctually; and only in very rare instances is the orchestra listened to by the public or referred to by the critic. So universal has the neglect of the theatrical orchestra become, that we daresay many of our readers will be surprised that we should even refer to such a humble branch of our art. It is a truism, however, that music ought to be music, wherever it is found; and it is another truism that it loses all its gracious virtues if it is not listened to, for its virtues lie in the listener's ear. In considering why music in theatres is not listened to, the conclusion we have arrived at is one which we fear will seem uncomplimentary to the gentlemen who work so hard for our pleasure. In the average theatre the orchestra holds a very inferior position, a position which one almost wonders—were not the necessity of making a living a constant factor—any self-respecting musician would care to share. The moment the curtain falls the buzz of conversation begins; noises of all kinds are let loose; the pit and gallery are a pandemonium of conflicting cries; the stalls and boxes join in the confusion, and all the band can hope to do is to make a rather greater noise than the rest of the house, and form a sort of atmosphere for the Babel of tongues. Only when the piccolo or the euphonium has a solo are the gods hushed and does applause follow, and this is given, not to the music—for when did a piccolo ever discourse music?—but to the heroic victory over a physical difficulty. Even at the Lyceum, when masters like Sullivan and Mackenzie provide original music, or at the Haymarket, where Mr. Armbruster conducts an ideal orchestra and plays what is known as "high-class" music, the *entr'acte* buzz is by no means suppressed, but entirely nullifies the pleasure which we should otherwise derive from the efforts of the artists. The fact is, to state it crudely, that music is out of place between the acts of a play, and is only provided for the same purpose that hostesses have been known to provide pianists at evening parties—namely, to promote and cover conversation. At the same time, we tremble to think of the fate of any English manager bold enough to suppress the theatrical orchestra altogether. For good or ill, our insular theory of a theatre is stereotyped and unalterable. We consider theatre-going a form of amusement differing in degree, but not in kind, from a circus or pantomime. What people call music is an ineradicable part of these entertainments, wherefore we expect dance-tunes and familiar operatic selections even after the curtain has fallen on *Ophelia's* madness or *Othello's* frenzy. For this result the conductors of these orchestras are in great part to blame. It is all a matter of tradition. In Germany audiences will listen with pleasure to excerpts from the great masters adequately performed by competent orchestras between the acts of standard plays. In England the composition of the theatrical

orchestra is, as a rule, so hopelessly bad, and the selection of music so utterly contemptible, that the man whose interest has just been aroused by fine acting, or whose soul has been harrowed by a pathetic situation, flies from the coming horror, and so falls an easy victim to the lures of the engaging young person in the refreshment room. If the music is really ever to form an important and respected part of the evening's entertainment at a theatre, managers must be prepared to spend a great deal more money on their bands and conductors than is at present the custom, and they must draw up just as severe rules for the discipline of that body as those which obtain on the stage. At present, not only are the players themselves often of an inferior quality, but they are allowed to send any deputy they like whenever they choose. Conductor and performers, in fact, show constantly that they despise their work, and it is therefore no wonder that the public follow suit and refuse to listen. The conductor never—we are speaking, of course, of the average theatre—takes the least trouble to fit his music to the particular play being performed. You shall hear during the course of a heartrending tragedy all the echoes of the metropolitan music halls. The plea of contrast will probably be urged, but the answer is—contrasts need not be violent. There are other tunes besides "*Ta-ra-ra*." Even at the Independent Theatre, where we should naturally expect bold experiments to be tried, we got no better introduction to Webster's gruesome "*Duchess of Malfi*" than the merry jingle of "*Martha*." Reminiscences of the "*Spinning*" Quartet and of "*Richmond Hiring Fair*" were but a poor preparation for the horrors in store for us, and during quite half the first act, the shadowy figures of *Lady Harriet* and *Nancy*, *Lionel* and *Plunkett* hovered between us and Webster's fateful fancies. This leads us to a brief consideration of what is termed melodramatic music during the course of the play itself. In the case of the poetical drama, or of romantic plays dealing with subjects outside the run of common experience, such music is allowable, and in some cases even appropriate. But it should be very delicately introduced and very beautifully performed if it is not to mar the effect of the play, and so stultify its own existence. There are plenty of noble models; all the great masters have considered it a subject worthy of their closest attention, and in our own day we have heard magnificent examples of it at the Lyceum and the Haymarket. But, short of this perfection, its introduction is destructive to dramatic realism, and its performance not only worries the ear and distracts the mind, but is also an eyesore. As a rule, the moment the curtain has safely risen the conductor and his men plunge headlong into the mysterious abyss under the stage, their hurried exit giving the effect of a number of black rabbits scuttling into their warren. But just as the lovers on the stage are becoming interesting, when the cruel father has cursed them both, and they are about to indulge in a passionate rhapsody, up comes the orchestra again, man after man, and each, with more or less tumult, finds his place. Then in front of the stage tower the magnificent conductor, his *bâton* poised in mid air. When the cue is given three merciless raps are heard, and the fiddles begin to shiver and the violoncellos to moan. But, by this time, what has become of the stage illusion? In modern plays, dealing with present-day subjects, we hold the introduction of what may be called dialogue-music to be utterly indefensible. Modern lovers are not in the habit of going about accompanied by an orchestra, which comes to their assistance when they are at a loss for words, nor is their conversation usually of a sort to set the atmosphere aflame with song. The use of music in the drawing-room drama is a confession of

weakness on the part of all concerned; it implies that the author is helpless before his own climax, that the actors have reached the limit of their art, and that the audience is devoid of imagination.

### STARS AND SALARIES.

THE annual publication, according to the custom which prevails at subsidised theatres on the Continent, of the salary list of the Imperial Opera House at Vienna invites a few words of comment and retrospect. The gentlemen head the list, Herr Winkelmann, the veteran Wagnerian tenor, receiving a salary of £2,600 for the entire season of nine months, while M. van Dyck, the famous Belgian artist, is paid £2,400 for an engagement of seven months. Madame Materna's salary is £2,400 for the entire season, and Madame Schlaeger's £2,000. These figures read modestly enough alongside of the enormous fees associated with certain latter-day *prima donne*, but they are fairly representative of the average maximum salaries paid at the leading opera houses on the Continent. They do not, of course, represent the total incomes earned by the artists in question: in one case, at any rate, they fall very far short of that figure. Still, we take it that an income of £2,000 a year is proof positive that an operatic singer is in the front rank of his or her profession. The gains of singers who devote themselves here and elsewhere exclusively to the concert platform, we leave out of consideration, for the excellent reason that there is no legitimate means of ascertaining them. Operatic artists are undoubtedly paid at a higher rate in England than in France, Germany, or Italy, because of the comparative shortness of our season and the absence of stock companies. No official list is published, but the fees of certain artists are an open secret. For example, when M. Jean de Reszké was invited to take part in the Goring Thomas Memorial Concert, he declined to sing, but generously forwarded his fee for a single performance at the opera—£160. This figure has been transcended by a few *prima donne* in the last twenty years, but we greatly doubt whether any artist, male or female, has been paid at a higher rate at the opera in England since Madame Patti's last appearance on the London boards, while according to Strakosch she never received more than £150 a night during his time at the Paris Grand Opéra. At this point we may conveniently indulge in a brief retrospect. The current notion is that operatic singers have enormously enhanced their terms in the course of the last thirty years, and there is, no doubt, good ground for the view. Still, it is worthy of notice that Catalani, at the very beginning of this century, was in the habit of charging prices which few latter-day singers have improved upon. Her salary at the Opera in 1807 was only £2,000, but with the aid of benefits she is said to have made £5,000, while her total earnings for the year are put down at £16,700. Her fee for one Festival was £2,000, and she received as much as 200 guineas for singing a couple of songs. In other words, Catalani, who may be regarded as the originator of the star system, with all its attendant evils, carried the art of coining her talents to a pitch which very few of her successors have been able to surpass. We fear that it was in England that she first realised the possibilities of extortion which lay within her reach. And certain it is that for a long time England enjoyed the unenviable position of being the Eldorado—in the most literal sense of the word—of the operatic artist. We are glad to think that this is no longer the case, America, North and South, having long since passed us in the matter of record-breaking

fees and salaries. For, although it is natural and right that great artists should receive handsome remuneration in a wealthy country like England, the rate at which singers are paid cannot be said to move in a direct ratio with the artistic culture of the country which pays them. On the contrary, it can be argued with considerable show of reason that exceptional terms argue a lack of native talent, and a commercial view of art which is irreconcilable with its furtherance on true and healthy lines. Signs are not wanting, however, of a reaction and a revolt against the exorbitant and extravagant fees demanded by certain artists. To begin with, the reign—or shall we call it the tyranny?—of the *prima donna* is, for the moment, decidedly on the wane. The pre-eminence of the male as opposed to the female singer is one of the most striking features of the annals of opera during the past decade. Within the last five years no fewer than four tenors have been heard in whom histrionic capacity of a high order has been allied to vocal endowments of exceptional force or charm—we refer to Signor Tamagno, M. Jean de Reszké, M. van Dyck, and Herr Max Alvary. This in itself is a notable fact, for which it would be hard to find a parallel at any other period of the century. Formerly the greatest male actors on the lyric stage were invariably basses or baritones; it is only of late years that their monopoly has been so successfully assailed by the tenor that even the *prima donna* has been obliged to hide her diminished head. Without rendering ourselves liable to the imputation of jealousy or ungallantry, we are free to confess that the shifting of the pre-eminence in the operatic world strikes us as a very good thing. The undisputed dominion of the *prima donna* was in many ways a very bad thing, alike for singers, composers, and public, and far better results may be expected from an equalisation of popularity. At the present moment the stars of opera, like those of the firmament, are mainly of the male sex; but doubtless the balance will be redressed before long. Meantime the fairly level terms on which operatic artists of the two sexes compete in the race for fame and gain may be taken as a satisfactory indication that the star system is doomed to eventual extinction.

A USEFUL object lesson for those who express themselves alarmed by the increasing number of Musical Festivals is to be found in recent developments in the town of Cardiff. There were not wanting critics—friendly enough, no doubt, but indulging themselves in the perilous allurements of theory rather than in the sober draughts of practical experience—who warned the Executive Council that the labours of 1892 would cripple the musical resources of the borough for many a year, and that stagnation and depression would inevitably rule in the long intervals which stretched between each of their gatherings. As might have been expected, precisely the opposite result has occurred, and if there be one admirable product of the Cardiff Festival likely to be more enduring than any other, it is the extraordinary stimulus that has been given to the cause of music in the town and to the enthusiasm of the public. It is not too much to say that a condition of apathy and of failure has, through the influence of the after-glow of Festival fervour, become one of exhilaration and success. The Musical Society last season numbered ninety voices and dared not venture beyond the narrow bounds of madrigals and the easier cantatas, accompanied generally by the organ, and without an imposing array of talent. The half-empty benches in the auditorium re-echoed this

unhappy confession of weakness. But all this has been changed, suddenly and in the twinkling of an eye. Excited by Festival triumphs, the chorus has swelled out to 250; eager to hear more, the subscribers have responded in the most liberal manner to the appeal made to them; and so much is the general tone raised that even some novelties of public interest are talked of. But it is not only in the direction of choral music that this happy effect has been experienced. The Chamber Music Concerts, which, since they were established, have proved a sore burden upon their promoters, have quite as suddenly found themselves financially secure. Nearly £250 has been subscribed for four Concerts, and so encouraging are the prospects that Herr Joachim has been engaged to appear in chamber music in the largest hall in the town. And all this has been done not only without interfering with the steadily prosperous career of the Orchestral Society, but even with the effect of stimulating it. Seized with a true musicianly impulse, its members devoted themselves to searchings of heart after the Festival band had set the standard, with the result that there has been re-organisation even here, with the most gratifying results. Such an example as this is surely indicative of the splendid harvest that a Festival meeting prepares. Although the elevated musical feeling which is roused at the time may not long remain at an unnatural pitch, there must always be some general and permanent improvement in popular taste which will manifest itself in these smaller local gatherings, which are the root and stem of musical enterprise as Festivals are the flower. At Cardiff the prospect is most encouraging, and the guarantors who have had to pay off a deficiency of £500 will no doubt realise that their sacrifice is amply compensated by the new revival in sturdy and active health of general musical culture.

UNDER the head of "Music and Politics," a correspondent addresses to us a protest with the main point of which we imagine most of our readers will be in accord. According to the writer, the practice is on the increase of interlarding political meetings with musical performances and thus importing into the serene atmosphere of harmony an extraneous and perturbing element. Now no one can find fault with the practice, which has extensively obtained ever since the institution of the political platform, of whiling away the period between the assemblage of a great gathering and the arrival of the principal speakers with songs of a political tendency sung to a well-known tune by the mass of the audience. Nor, again, can legitimate exception be taken to the aid rendered by political amateurs at *soirées* and conversations, when songs, generally of a political character, are sandwiched between the speeches. But it is another matter when professional artists are engaged to fill these intervals without being duly informed beforehand as to the nature of the entertainment at which they are expected to perform. According to our informant, he is aware of a case in which a distinguished singer was thus engaged, and had the greatest difficulty in ascertaining the precise nature of the function. Finally, when the information was vouchsafed, the artist, who happened to hold strong views on the burning question of the day, peremptorily refused to appear, although the musical portion of the programme was of a non-political character. In the circumstances, we think that the decision will commend itself to all right-thinking persons. Musicians in the concert-room and in the opera house have no politics. But it need not be assumed that they are so destitute of interest in

subjects outside their art as to be incapable of entertaining clearly defined opinions thereon. In any case, to attempt to engage an artist to appear at a demonstration without furnishing explicit information as to its political character is an unwarrantable proceeding.

THE dangers of mixing up music and politics have nowhere been more conspicuously illustrated than in the case of Dr. von Bülow, whose memorable speech in eulogy of Bismarck will be still fresh in the memory of our readers, and who, in consequence of this and other exploits, is asserted to have been made the hostile object of a special demonstration at Moscow on the occasion of a banquet given to M. Lamoureux. M. André Maurel, in the course of an article in the *Paris Figaro* on M. Lamoureux's visit to Russia, dwelt with obvious satisfaction upon this incident, reported the satirical allusions to Dr. von Bülow's extravagant gestures and other eccentricities, and represented the attitude of the guests towards the German conductor by the word *conspuer*. This article elicited a very proper and dignified remonstrance from M. Tchaikoffsky, the last few sentences of which may here be quoted: "In conclusion, let me own that I have been most painfully surprised to learn through the medium of the *Figaro* that my compatriots the Court Chamberlain, M. Jacowleff, and M. Safonoff, the Director of the Moscow Conservatoire, organised a banquet at which 'Hans von Bülow was spat upon.' Have these gentlemen forgotten that M. von Bülow, spite of his 'ridiculous gestures and extravagant manners,' is an orchestral conductor of genius, and that he has been recognised as such amongst us and everywhere else? Have they forgotten that if Russian music is recognised at this moment in Germany, it is to von Bülow and his devotion to our cause that we owe it? They do not seem to have reflected, this Chamberlain and this Director, that it was hardly an elegant way to render homage to a representative of French music to execrate in his presence the name of a German musician who has shown—alike by his words and his deeds—a genuine enthusiasm for French music. What pains me most of all is that they should 'spit upon' Hans von Bülow when that great artist is at death's door." Happily M. Tchaikoffsky's gloomy view of the state of von Bülow's health proves to be an exaggeration, the latest reports giving ground for hopes of his complete and speedy restoration to health. Meantime, M. Lamoureux has written to the *Ménestrel* stating that "it is incorrect to say that MM. Jacowleff and Safonoff organised a banquet in my honour at which Hans von Bülow was insulted." Where then did M. André Maurel get his detailed version from? In any case, one cannot but admire the generous and admirable spirit of M. Tchaikoffsky's remarks. Chauvinism in music is a most deplorable thing. In England, happily, we have always been singularly free from this spirit, and so may it always be.

THE curiosities of organ programmes are often interesting and amusing. When the Abbé Vogler (immortalized by Robert Browning) visited London, in 1790, he gave Organ Concerts at the Pantheon in Oxford Street. One of his programmes contained the following pieces:—"Hunting-Music," "Irish Song, with variations"; "Martial Music of Drums and Pipes, interrupted with Canonades"; and "Swedish Flamboys Dance"; and on another occasion we find "The Pastoral Rejoicing, interrupted by a Storm." It is more than probable that the storm contained thunder, and if the organ-blowers were now alive we

could ascertain how the thunder affected him. Benjamin Jacob, of Surrey Chapel fame, was celebrated for his thunder on the organ, which was so effective as occasionally to cause some of the audience to faint. He subsequently became the first Organist of St. John's Church, Waterloo Road, and there, it is said, his organ thunder was almost too realistic, in that on one occasion it so terrified the dove in the stained east window that the bird flew out and sought a fresh resting-place from the violence of the storm! Jacob's performances—or, as we should now call them, recitals—at Surrey Chapel lasted for four hours; he and Wesley, or Crotch, played alternately, and at the end of each part they both would play a duet. "Morning performances" were literally morning performances in those days—Jacob's began at eleven and Vogler's at one o'clock. It is well within the last twenty-five years that original organ pieces have become the staple portion of organ programmes. The extempore pieces, so strong a feature in the performances of Thomas Adams, Henry Smart, and others, have, with the exception of M. Guilman's, almost disappeared. On December 13, 1848, at Messrs. Hill's organ factory, the late Dr. Chipp, of Ely, played the whole of Mendelssohn's six Organ Sonatas entirely from memory. Through the kindness of Mrs. Chipp, we have been favoured with a copy of the interesting programme on this occasion, when the Sonatas were interspersed with Bach's Toccata and Fugue in F and his C sharp minor Fugue from the "48"; two works by Hesse (including "God save the Queen"); Chipp's "Introduction and air varied"; and, as arrangements, Handel's "He rebuked the red sea"; Beethoven's "Adelaide"; and a slow movement from one of Mendelssohn's symphonies. It will be noticed that ten—and a very good ten—of the fourteen numbers in this remarkable programme are strictly organ pieces.

As Dr. Joachim's annual appearance in this country is usually heralded by a crop of Joachim-ana which in due course go the round of the papers, we shall doubtless be favoured during the present month with a recrudescence of these hardy annuals, among which is a well-worn anecdote which has appeared in so many guises that it is perhaps worth while to record the incident, once for all, with something like exactitude. In the spring of 1887 Joachim and Piatti, after playing in a large town in the West Riding of Yorkshire, were obliged to journey by a late train, involving a long wait at a roadside junction. Proceeding to the waiting-room, they were presently joined by a traveller, a son of the soil, who, to judge from his manner, was not precisely a bigoted teetotaler. He carried with him a bagatelle board, with which, no doubt, he had, in the company of some other choice spirits, been beguiling the evening in a neighbouring public house. Seeing that the musicians eyed his bagatelle board, which he had placed upon the waiting-room table, with some curiosity, and probably guessing their profession from the instruments they had with them, he pointed to the board, and said, with an air of sardonic humour, "Can you play at that?" This sally meeting with little or no response, he gave up the attempt to draw the strangers into conversation, and, after a few moments' silence, said, with an air of deep conviction: "Ah! but Paganini was the man, Paganini was the man!" The proper ending to the story would obviously be to the effect that Joachim never smiled again, but, as a matter of fact, he is never tired of telling the story of the Yorkshireman's compliment. As the writer was present on this historic occasion, he can vouch for the truth of the above version of an often quoted, and as often perverted, anecdote.

In our last issue we ventured to point out a few of the inaccuracies of a writer in *Musical News*. We noted errors of fact and of grammar, and reproved his presumption in saying that the Funeral March in the "Eroica" was "too long," his own articles showing him to be so deficient in the sense of "form" that we could not regard him as qualified to sit in judgment on Beethoven. While, in short, we conceived it possible that the writer in question might have learnt something from Beethoven, we found the converse of the proposition unthinkable. We regret to find that our contemporary is so incapable of gratitude or improvement that it not only ridicules our endeavours to raise the standard of musical journalism, but makes light of its own errors in matters of fact, and positively glories in its ill-digested reflections on the artistic judgment of the most stupendous musical genius the world has ever known. Now, apart from the fact that a young journal, struggling to obtain a position in the musical world, should endeavour to learn as much as possible from friendly criticism, it must be remembered that *Musical News* circulates chiefly among students, and others who are most in need of careful, competent, intelligent, and conscientious guides. Our contemporary should devote its energies to a realization of these facts and act accordingly. By the way, it refers us to page 326 of our last volume, where, we are told, we shall "find food for the reflective *tu quoque*." We have looked at the page and find that it consists solely of advertisements.

It is scarcely possible to over-rate the value and importance of the papers read before the Incorporated Society of Musicians by Sir John Stainer and Dr. A. C. Mackenzie, an abstract of which will be found in another column. It was high time that authoritative voices should insist on the necessity for deeper and wider culture among professional musicians and for more "sentiment" (we should have preferred "emotion," but the term matters little) in their performances. Other admirable papers were read, but these two dealt with subjects of such vital importance to the future welfare of our art, that we cannot but regard them as likely to produce the most lasting effects of the Conference.

UNDER the auspices of the London Branch of the Wagner Society, a "Wagner Choir" is being formed, "with the ultimate object of presenting choral excerpts from Wagner's music-dramas. The programme for the first season will be selected from works by the British madrigal writers, Palestrina and Gluck (as akin to Wagnerian art), and from Wagner's 'Flying Dutchman,' 'Tannhäuser,' 'Lohengrin,' and 'The Meistersingers.' The Choir will meet once a week at Trinity College, Mandeville Place, and the first practice will take place as soon as fifty names have been enrolled." The Hon. Conductor is Mr. L. N. Parker, who has our hearty good wishes for the success of the new venture.

WE regret that we are unable to insert several long letters we have received from Mr. H. C. Hemy and other gentlemen, and must beg them to believe in our sincerity when we say that we cannot possibly spare space for a re-opening of the "Canadian Degrees" question. We have no wish to suppress discussion, but we feel bound to spare our readers the infliction of hearing old arguments over and over again, on either side of the question.

## NEW POEM BY MR. SWINBURNE.

WE have much gratification in placing before our readers, by the courtesy of Mr. Algernon Charles Swinburne, the following poem, written at the request of Professor Villiers Stanford, and intended as an expression of the brotherhood which unites the Old World and the New. Professor Stanford has already set the Ode to music, and the work will shortly be published by Messrs. Novello and Co.

## EAST TO WEST.

## I.

SUNSET smiles on sunrise: east and west are one,  
Face to face in heaven before the sovereign sun.  
From the springs of the dawn everlasting a glory  
renews and transfigures the west,  
From the depths of the sunset a light as of morning  
enkindles the broad sea's breast,  
And the lands and the skies and the waters are glad  
of the day's and the night's work done.

## II.

Child of dawn, and regent on the world-wide sea,  
England smiles on Europe, fair as dawn and free.  
Not the waters that gird her are purer, nor mightier  
the winds that her waters know.  
But America, daughter and sister of England, is  
praised of them, far as they flow:  
Atlantic responds to Pacific the praise of her days  
that have been and shall be.

## III.

So from England westward let the watchword fly,  
So for England eastward let the seas reply;  
Praise, honour, and love everlasting be sent on the  
wind's wings, westward and east,  
That the pride of the past and the pride of the future  
may mingle as friends at feast,  
And the sons of the lords of the world-wide seas be  
one till the world's life die.

A. C. SWINBURNE.

## FACTS, RUMOURS, AND REMARKS.

THE *Manchester Guardian* draws attention to the popularity of English church music in America, adding:—"If any explanation of the musical influence of the 'mother country' in this world-wide celebration is needed, it may be found in the eulogy of English sacred song which has just been spoken by Mr. Walter H. Hall, of the Church of the Heavenly Rest in New York. Mr. Hall is an Englishman by birth, and his education in this country was completed under such admirable musicians as Dr. Steggall and the late Sir George Macfarren. He has not forgotten the rock whence he was hewn, and the musical service of the Church of the Heavenly Rest, like that of many other fashionable churches in New York, is distinctly English in character. Mr. Hall considers the music of Stainer, Smart, Barnby, King, and Stanford, to name a few out of many of his models, immensely superior to anything which the European schools can produce for the training of church choirs and the interpretation of the church service. As for America, Mr. Hall tells his New York friends that 'the excellence of what is excellent in England is so far beyond anything to be found in this country [the United States] as to seem to overshadow it.'" The writer of this note, however, recalls an Advent service in the Cathedral of St. John, Denver, which for admirable choice of music and excellence of rendering was entitled to compare with anything done in this country.

ON the question as to the proper position of organs in churches, a clergyman, the Rev. Francis Pott, is credited with having said: "Objectors approach the subject from an æsthetic or artistic point of view, architectural, musical, or both; having also, no doubt, a laudable desire, shared equally by the clergy, for better congregational singing. The clergy, on the other hand, being responsible for higher results, look at the question from a moral, spiritual, and truly ritual standpoint. We argue thus: we are directly and specially responsible for the discipline and reverent habits of our choirs; where the choir is, there must we be—and we cannot be in a west gallery. The state and the spirit of things in the 'minstrels' gallery' without us are sure to be what they always were—deplorable. We do not at all deny that something may be said—in view of congregational singing and instrumental effects—in favour of the organ being there; but then again, where the choir is, there, too, must the organ, or an organ, be; and to talk of two organs (and two organists), west and east, is utterly unpractical in ninety-nine churches out of one hundred. *Ergo*, musical effects, vocal and instrumental, must accept the second place, and our arrangements, which can never be absolutely perfect, must follow the higher demands of morality and order." Mr. Pott does not mince matters. As well as leading the worship of the faithful, the clergy must act as ecclesiastical constables and keep an eye on the incorrigibles of the choir. "The state and the spirit of things in the 'minstrels' gallery' without us are sure to be what they always were—deplorable." Well, well!

MR. OSCAR WILDE was "disappointed with the Atlantic," and we regret to say that Professor Marshall Hall is disappointed with Australia, yea, even "bitterly disappointed." The doings at Melbourne, under Mr. F. H. Cowen, during the Exhibition, are referred to by the Professor in disparaging terms. The works were "performed frightfully badly," the symphonies were mutilated, and so on. In connection with this, the *Age* quietly points out that Mr. Hall was in Europe at the time and therefore speaks at second-hand. The Melbourne journal goes on to say in effect that it is "bitterly disappointed" with the Professor, not as a teacher, but outside his academical work. According to our contemporary he has not sought to gain the respect of the musical profession, who have "enjoyed at intervals an opportunity of reading an outburst of mingled emotion and hysterics, which they are asked to believe represented the state of mind of some distraught composer when he wrote the work upon which the professor is supposed to have been lecturing; this occasional mental pabulum being at times varied with a discourse, in the 'I am Sir Oracle' vein, on the distinction between an artist and a mobman, or a disquisition on the iniquity of those who can discover musical merit in Sullivan's 'Mikado.'" We trust this is only a family quarrel, and that the disputing parties will, like Tennyson's wedding pair, "Kiss again with tears." Mr. Marshall Hall's enthusiasm will sober down in course of time; the Melbourne public will become accustomed to his ways, and so, with a little forbearance on both sides now, all may go well for musical progress.

THE gentleman to whom the *Scarboro' Post* entrusts its musical department is entitled to high rank among a certain class of provincial critics. For proof of this we need not look beyond his recent notice of a chamber concert given at the Prince of Wales Hotel.

The writer makes an impression at the outset by declaring that "there was nothing lacking in the programme of music or the list of artists to limit its success." Nothing lacking to limit its success! He means the reverse, but let that pass. Our critic seems to have been much struck by the length of the works performed. A quartet "took a full half-hour to execute," and a quintet occupied twenty-five minutes! "It will thus be seen," writes our contemporary's young man, "that the greater portion of the evening was taken up by these two selections." With regard to the performance, we are told that "each individual player maintained a due proportion of volume so as to preserve a just balance to the entire work." But the Scarborough critic is at his best in commenting upon a violin solo: "Miss Simpkin appeared to gauge every note with precision, and obtained them without difficulty. The topmost notes on the silver string were perfectly clear, and the double shift on E was played without the asperity which usually accompanies the work of any but skilful violinists. Perhaps the bowing possessed a trifle too much flourish." Miss Simpkin's eulogist and critic is assuredly a "trifle too much" for the gravity of his readers.

It would be a very interesting thing to trace the succession of what may be called fashionable instruments in the course of the last hundred years or so. The musical glasses, on which as we showed last month even the great Gluck did not disdain to display his proficiency in public, gave place, we imagine, to the guitar, and then the concertina had its innings to be ousted by the all-persuasive dominion of the banjo. And now it seems that the banjo has a serious rival in the shape of the mandoline. We hail the new departure with enthusiasm. For to begin with, the mandoline is an exceedingly beautiful instrument in shape, while its tone, though limited in volume and quality, is essentially more refined than the nasal twang of the banjo. Again, if we do not err, the mandoline, owing to its frets, is easier to play in tune than its predecessor. On the other hand, the mandoline is eminently a more aristocratic instrument than the banjo, and consequently less in keeping with the march of democratic ideas. We can hardly imagine it being taught in a Board school. Indeed, we should not be altogether surprised to hear that it had been suppressed by the London County Council on the ground of its reactionary and retrogressive tendencies.

A WRITER in the *Bury Advertiser* claims much for music, and that in dithyrambic strains which invite us to accord him the license of a poet. Hear him: "In the mad world of music old faces are seen, cold lips are warm and return one's kisses, old hopes are renewed, old loves prove true. Faces filled with joy are dashed through a rent in the sound, as the air is still quivering with the crash of a *fortissimo*, and then in the minor chords become contorted with pain and disappear. The audience and the hall are swallowed up in the vague shadows of this world of sound. Here are demons, nymphs, strange lights and stranger shadows—a medley of the most grotesque imaginings and human memories. The wildest imaginations of men find expression in music, as they never can in words or colour, for music is both; and, miracle of miracles! the men who cannot understand the mysteries of the world of books, set forth in plain types, are immediately in sympathy with this stranger world of music. It is a world of sorrows and joys, of laughter, joyous and terrifying, and tears

of happiness and despair. It is the epitome of human endeavour; the mockery of human accomplishment. It is God speaking to men through His human agents."

HEAR an amateur upholsterer on the possibilities of the pianoforte: "Placed near a bay window, it shuts in the cosiest lovers' nest imaginable. Soft-cushioned window seats that have room for just two—intuitive seats they might be called—are hidden thus away completely from the cold, cruel world. Little couches may be hidden in the shadow of such a piano when rich hangings fall from a corner window. Or a delightful tea corner is made with a screen for a doorway, and soft divans and dim lights inside. Or the back of the piano may be hung with a soft shade of yellow, brocaded with dull green leaves and flowers. Against this a little tea-table can be placed, with its dainty belongings, and a low chair beside it. A yellow cushioned divan can extend entirely around this corner, lighted by the soft radiance of a lamp with a pale green shade, and piled high with a baker's dozen of pillows—large and small and medium—with bright silken covers." The pictures sketched above are almost too luscious, and it is certain that the "household instrument" is often put to a worse use than screening off "intuitive seats" for whispering lovers made.

THE *Morning Advertiser*, in the course of an article on "botching" comic opera, shows that it has no very high opinion of the form of lyric drama now so popular in London. The production of comic operas, says our contemporary, "is a matter of business, and the mercantile exigencies come in for consideration. These are sometimes played rather low down, for it is a pretty generally known fact that a comic opera, to be available for presentation in London, must have in plenty the kind of songs in which our public take especial delight. Again, it would not answer the purposes of a publisher to buy the rights of a work that did not contain a certain number of what are known as 'shop' or 'counter' songs. If they are not in the original score they must be interpolated, and French composers do not object to these additions, for the one reason, at any rate, that they find a good market for their works in London. The pill they have to swallow is gilded, and they are complaisant accordingly." So that, if we be a "nation of shopkeepers," those who taunt us with the fact do not mind sharing the profits over the counter.

A CORRESPONDENT writes: "As a remarkable specimen of an error in judgment the following editorial answer to a correspondent which appeared in the now defunct *Musical World* (1847, p. 609) may not be without interest.—'Verdi is not to be mentioned with any Italian composer who has obtained the slightest reputation.' The editors were (I think) Messrs. J. W. Davison and Desmond Ryan, and at the time the note was written Verdi had already composed nine operas at least, including 'Ernani,' 'Nabucadonozor,' 'I due Foscari,' &c." Assuming the passage quoted to have been written by Mr. Davison, it does not follow that he meant what his words convey on the face of them. A more singular individuality than the editor of the *Musical World* in 1847 is rarely met with. He particularly enjoyed fooling a correspondent to the top of his bent, and thoroughly agreed with Carlyle as to the mental condition of the public of Great Britain. The very wording of the passage quoted is suspicious. It might read: "Some Italian composers are of the slightest reputation. Do not class Verdi with them."

An American contemporary's Boston correspondent writes: "It is surprising that in this region of emancipated women 'Samson' is even put in rehearsal. You remember, of course, the lines that must aggravate the sweet sex, even when they are sung indistinctly by 'Micah':

It is not virtue, valor, wit,  
Or comeliness of grace,  
That woman's love can truly hit,  
Or in her heart claim place,  
Still way'ring where their choice to fix,  
Too oft they choose the wrong;  
So much self love does rule the sex,  
They nothing else love long.

But the sentiments of the Israelites expressed with the malignity of 'damnable (and fugal) iteration' are still more intolerant:

To man God's universal law  
Gave power to keep the wife in awe;  
Thus shall his life be ne'er dismayed  
By female usurpation swayed.

These numbers will, without doubt, be omitted when 'Samson' is given here in April next."

On the vexed question of street music, Mr. F. St. John Lacy writes to the *Morning Post* suggesting local option. He sensibly recognises the fact that the piano organ is the orchestra of the poor, and considers that it should be "compulsory on the authoritative power, on the receipt of a requisition to that effect, signed by a certain proportion of householders residing in any street, square, &c., to affix a notice on the corners of that street or square prohibiting itinerant musicians from pursuing their calling there under heavy penalties. If this were to be enforced no one could have reasonable cause for complaint. The present regulation whereby they cease playing when required to do so should still remain in force for those localities where the above-mentioned notices were not placed, but with the addition that each such itinerant player or singer should be obliged to wear a number by which he could be identified in case of his refusal to go when so desired." In view of the difficulties surrounding the subject Mr. Lacy's proposal is worth considering.

A WRITER in *Bargains* wants to know what the Music Hall lyric is coming to. On entering a Palace of Varieties the other night he found a crowd of "hilarious young Britons" chorusing a ditty which had a refrain something like this:

We were all boozed, every blessed one of us—  
We were all boozed, every mother's son of us—  
We drank all we could get, all that we could grab,  
There were nineteen of us, and we all went home in a cab.

He adds that they appeared thoroughly to appreciate the sentiment expressed by the words. They fancy that things are not quite so bad as they seem. "Hilarious young Britons" of the sort referred to are the Simon Tappertits of this closing century. Mr. Tappertit was the chief of a professedly sanguinary secret society, every member of which would have run away from the prospect of a broken nose, and our musical hall roysterers who boast of their drinking feats are too much afraid of sickness and headache to follow up words by deeds. They fancy they are "seeing life" at Music Halls, poor boys.

WE learn from the official Mittheilungen of the Allgemeiner Deutscher Musikverein that the next meeting of members—the Tonkünstlerversammlung, to give its euphonious title—will take place at Munich during the last days of May. English musicians, and especially such as have new works in their portfolios awaiting their first performance,

will be interested to hear that the Prince Regent of Bavaria has granted the *free* use not only of the Royal Court Theatre and the Odeon Concert Hall, but also of the Court orchestra for the whole of the many performances throughout the Festival. This is a practical way of furthering the interests of Art to which we in this country are not likely ever to have a parallel. The arrangements for the production of choral works are completed, but new symphonic works and chamber music will be examined by the committee with a view to performance if they are sent in before the 21st inst.

WE also read that the honorary stipend of 500 marks per annum, which was paid to the late Robert Franz for a number of years, having become available for other purposes, a similar sum has been granted to Herr Anton Förster, of Leipzig. A Concert given in October last at the Court Theatre of Weimar, in aid of the Liszt Stiftung, and in memory of that master, produced 439 marks 40 pfennig—say, twenty guineas.

THE boom of the boy soprano endures in America. Here is a gushing paragraph concerning the juvenile hero of the hour: "Master Cyril Tyler, the beautiful and gifted boy soprano, will afford those who wish to give a true devotional character to their observance of the 'holiest day of all the year'—Christmas Day—a most fitting opportunity for such observance by his Concert to be given at the Tremont Theatre on Sunday evening (Christmas), December 25. It would be difficult to conceive of a more appropriate recognition of the day which gave to the world its holiest aspirations, than the pure and beautiful musical offerings of this marvellous lad. In all that is devotional he has shown how deep was his genius, and how sincere his sympathy. Thus his singing of a Christmas programme will be as truly a proper observance as any which could be offered."

THE *Auckland Star* (N.Z.) has a musical writer upon whom it is worth while to keep an eye. Noticing a recent performance of the "Hymn of Praise," this gentleman is decidedly fresh and original: "Time will not permit of an analysis of the opening Symphony, if such a thing were desirable, which it is not. The general impression left, after it has ceased, is of rich and most expressive music streaming forth from a score of violins, while the far-off thunder of drums fills the background, and, ever and anon, the clear flute tones of a wood instrument is let loose on the air, or the eager characteristic voice of the trumpet asserts itself. The Mendelssohn of the 'Hymn of Praise' is the Mendelssohn of the 'Wedding March' so familiar to everybody." This passage from the antipodean notice should be left to stand alone. None but itself can be its equal.

MR. ALGERNON ASHTON pleads on behalf of a daughter of Theodore Hook, Mrs. Mary Tanner, who is seventy-three, a widow, in failing health and very reduced circumstances. The poor lady's address is 4, Agnes Terrace, Lancaster Road, Leytonstone, where subscriptions will be thankfully received. We are not quite sure that Mrs. Tanner should expect much help because she is her father's daughter, Theodore Hook now being chiefly remembered by the Berners Street hoax. A better claim may be founded upon the fact that the distressed lady is the granddaughter of James Hook, whose delightful and truly English songs can never be forgotten. The late Dean Hook, of Chichester, appears to have been a cousin of Mrs. Tanner.

THE *chevalier d'industrie* is an ingenious person, but he had better take care lest the ladies supplant him by superior cleverness. Mrs. Florence Louise Christie Moore, described as an organist, is now "doing" three years for, amongst other little dodges, promoting bogus concerts. The plan of this artful daughter of Eve was to announce musical entertainments, engage a hall and artists, and sell tickets—operations in themselves usual and lawful, but it happened that Mrs. F. L. C. Moore always disappeared before the time of performance came round, and the cash went with her. Before Mrs. Moore returns to society she will have time to elaborate other devices.

At the beginning of last month the Kensington Vestry urged the London County Council to follow its example in demanding from the legislature powers to regulate street music. The Council declined to move, on the ground that they already had the powers desired, but found it inexpedient to exercise them, inasmuch as they possessed no means of enforcing any regulations which might be made. This simply means that, not having control of the police, the Council can take no police measures. The situation is logical enough, and shows what a curious jumble of jurisdictions still exists in this metropolis.

THE Oxford Professor of Music is strong on sentiment in and regarding music, but has not yet got all his fellow citizens in line with him. "Annoyed," a correspondent of the *Oxford Journal*, has written most wrathfully with regard to the special minstrelsy of the streets at Christmas time. He terms "the Mayor's licensed trumpeters" as mere roysterers, and accuses the carol-singing children of "blasphemously murdering our Christmas." Christmas comes but once a year, good Sir, and for the sake of time-honoured associations even an unsentimental ratepayer might suffer the little children and the trumpets.

WRITING upon the subject of an organ dispute at Dufftown, a correspondent of the *Elgin Courier*, greatly daring, exclaims: "It is about time that our good friends the ministers knew and felt that at this time of day we can do well enough without their patronage, although they cannot do without ours." This is bold talk, but we observe that the Dufftowners who advocate an organ keep a frugal mind. During a previous consideration of the vexed subject it was proposed to erect an instrument, and that "the Precentor's salary should be reduced by one half, to pay the person who would play the organ a small allowance." Cannie North Britons!

In spite of our invocation to Fortune on behalf of Mr. Cowen, the fickle goddess did not "smile" on our gifted countryman, nor did luck attend his Genoese experiment. So utterly bad were the artists available that Mr. Cowen felt bound to withdraw "Signa." He writes, however: "I do not intend to be beaten, and shall not come back until I have made some arrangement, if not for this season, for next year." A "bit of blue" is furnished by the news that the "Scandinavian" Symphony will be given this winter at Moscow.

DR. C. H. H. PARRY'S Pianoforte Quartet in A flat was performed, on the 18th ult., at a Concert given by the Konzert Gesellschaft at Kreuznach, Rhenish Prussia, and met with a most appreciative reception. The local *General Anzeiger* speaks in high terms of

the whole work, but selects the *Andante* and *Finale* for special praise on account of their wealth of expression, or graceful and engaging melody. We wonder when we shall hear this fine specimen of Dr. Parry's genius once more at the Popular Concerts?

AN American journal wants to know why the good women singers produced in the States do not stay at home, and suggests a reason thus: "Probably because the oratorio is so much less appreciated and cultivated here than in its home—England. There they keep all their own oratorio singers and capture straightway any we may chance to raise up, while we are obliged to put up with any singers we can pick up—generally very good singers, it is true, but not those who are trained for the oratorio."

A SERIES of chatty papers by Mr. Willert Beale, entitled "My Recreations; a record of the last fifteen years," is now running in the columns of the *Kent County Examiner and Ashford Chronicle*. Last month three of these consisted of a letter sent to Mr. Beale by Mrs. Ferdinand Praeger, who describes in vivid fashion many of the incidents of her long intimacy with Richard Wagner, and comments incidentally upon many bygone events and persons of note in the musical history of the past forty years.

WE note with satisfaction the founding of the Kensington Amateur Musical Society, with Mr. Orton Bradley as Conductor and Mr. S. S. Chinn, 24, Sinclair Road, as Secretary. The prospectus announces: "This Society has been formed for the study and performance of orchestral and choral works by the best composers." The first works undertaken will be Mendelssohn's "Athalie" and Cowen's "St. John's Eve." Rehearsals on Thursday evenings at St. Philip's Schools, 42, Earl's Court Road.

THE Concert Society of Madrid (Mancinelli, Conductor) has arranged to produce a large number of novelties during the present year. In the prospectus these are grouped according to nationality—Spanish, Italian, French, Russian, German, and—English! The works chosen to represent British art are Cowen's "Language of Flowers," Mackenzie's second Rhapsody, "Burns," and his Prelude to "Colomba." Again, let us say, "We are getting on!"

THE Lyric Choir is a choral society newly established at Stamford Hill for the performance of part-songs, madrigals, &c. Mr. Emil Kreuz, late of the Royal College of Music, will act as Hon. Conductor and Mr. G. Hepworth, of 22, Varsity Road, as Hon. Secretary.

SOME of the Bristol papers are alarmed at the nomination of Mr. Riseley as Organ Professor at the R.A.M. The feeling is natural, but we understand that Mr. Riseley's residence in London will not follow his acceptance of the appointment. It is not a far cry now-a-days from Bristol to London.

NINE open Free Scholarships will be competed for at the Royal College of Music on or about the 25th inst. Three are for singing and one each for composition, pianoforte, organ, violin, violoncello, and a wind instrument.

A HANDSOME silver salver in an oak case has been presented to Sir Joseph Barnby by the Eton boys. It bears the following inscription: "Presented to Joseph Barnby, on his retiring from the post of Precursor of Eton College, by members of the E.C.M.S., August, 1892."

A RECENT writer on music as a means of elevation observes: "Music promotes progress, morally and mentally." He probably wrote "mentally," but a good many poor professors wish that the printer had stumbled on an eternal truth.

COMPOSERS with a turn for the picturesque will do well to note the invitation to the Glasgow Select Choir, printed in another column. Burns's poem is well worth setting for its own sake, apart from the prize which is held out as an inducement.

NEAT: "Please don't talk to me. I'm saving my voice for the opera." "Why, are you to sing?" "No, I'm to be in one of the boxes."

#### ROYAL CHORAL SOCIETY.

IT sometimes happens that the choice of a work for performance is difficult of explanation by those not in the councils of the choosers. This might have been the case with the production of Miss E. M. Smyth's Mass in D at the Albert Hall on the 18th ult., since, while one must recognise the ability of the fair composer and the just claims of her music, it does not follow that the Mass should have been selected before all other novelties entitled to a hearing. Happily, the managers of the Royal Choral Society anticipated questioning by liberal advertisement of the fact that both the Queen and the Empress Eugénie took a marked interest in the composition. This explained all, prevented the action of the Committee from being assailed, and revealed Miss Smyth in the character of a very fortunate person.

The performance of the Mass, in not being up to the usual mark of the Society's efforts, was testimony to the difficulties presented by the music; and, indeed, Miss Smyth has not spared the labour and skill of her interpreters, either vocal or instrumental. This is a characteristic of composition in the present day, when reticence in the use of means and just restraint of expression seem to be ignored as artistic principles. It is as though more reliance were placed upon the forms and machinery of utterance than in the ideas expressed. Doing this, composers take a serious risk upon themselves. Elaboration of method and wealth of means secure for any music so distinguished an examination proportionately severe. The question is "Cui bono"? and if there be no obvious and unassailable answer, condemnation is in the measure of the pretence. Applying this argument to Miss Smyth's Mass, we are bound to regard the work as open to criticism. It is out of our power—though we have the best will in the world—to see that the composer's complicated and, in the sense already pointed out, unsparing method secures an adequate return. The means are disproportioned to the end achieved, while there is some reason to fear that the effect suffers through the conditions self-imposed by the author of the work. Had David gone forth to fight clad in the armour and bearing the weapons of Saul, he might have been discomfited. His sling and a smooth stone from the brook did the business of the hour with admirable directness and certainty.

The method adopted by Miss Smyth, in the natural and laudable ardour of her ambition, seems the more to be regretted on account of not a few striking indications of ability to produce better results with means less ostentatious. Take, for example, the Benedictus, with its soprano solo and chorus of female voices in three parts. The structure of this movement is quite simple, as modern

music goes, but the music not merely avoids commonplace, it is absolutely distinguished throughout, alike in character of theme and harmonic treatment. We do not hesitate to say that, were the other sections equal to it in these respects, the Mass would be a work of high distinction and value. The Sanctus also has claims on account of truth and beauty due to perfectly legitimate causes, while passages in other movements, such as the short *Adagio* "Et expecto resurrectionem mortuorum," strike the hearer as bold in conception and proportionately powerful in effect. Yet the impression made by the Mass as a whole is not quite satisfactory. It gives rise to an uneasy feeling of strife after results not attained, and it excites a suspicion of music produced by the intellect in pursuit of an objective, rather than by that "abundance of the heart" out of which, we are told, "the mouth speaketh." This is particularly the case with the Kyrie, and with much of the Gloria and Credo. These sections of the Mass are the most laboured and, therefore, the least marked by that effect of spontaneity, that impression of "So it is because it could not be otherwise," which stamps music as sincere and opens up a ready way to the hearts of those who listen.

We offer the foregoing comment in all good will to the clever and ambitious composer, who, it seems clear enough, has a capacity for really fine and striking work, provided she keep within bounds which have served for many others of still higher gifts. Bach and Beethoven have written works which exhaust the resources of musical expression, but that is no reason why others should go so far and, almost of necessity, fail.

The performance was well attended, and the Empress Eugénie came in person to prove her interest real. Miss Palliser, Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin Mills, as the soloists, had a somewhat ungrateful task, but the first-named lady made quite an effect in the solo of the Benedictus, which was followed by loud applause and a "call." The chorus and orchestra have both been heard to greater advantage, though Sir Joseph Barnby did his utmost to secure a good average result.

#### LONDON SYMPHONY CONCERTS.

AGAIN a well-filled room and an excellent programme well performed. It is, we fancy, now pretty safe to assume that Mr. Henschel's plucky venture has "caught on" *pour de bon*; and if this be so, congratulations of quite exceptional warmth are due. Mr. Henschel's obstinate refusal to be beaten shows most clearly, to our mind, that he ought to have been an Englishman. The reflection that, in that case, he would have found success even more difficult supplies, however, some consolation. The works presented at this (the fourth) Concert were the beautiful Symphony in D (No. 2) by Brahms—a work which ought surely to be called the "Sylvan" or "Pastoral" Symphony, so full is it of serenity, cheerfulness, strength, and healthful activity; the Overture to "Tannhäuser"; Rubinstein's Pianoforte Concerto in D minor; Liszt's "Tasso," and an Aria by Saint-Saëns, sung by Mrs. Fisk. By his performance of the difficult solo part in the Concerto Mr. Slivinski considerably added to his already high reputation by showing himself to be not only a virtuoso, but also an artist. It is pleasant to note that the applause which followed the admirable rendering of the Symphony was such that Mr. Henschel had to return to the platform to acknowledge it. The audience was therefore intelligent as well as large. *O si sic omnia!*

#### MONDAY AND SATURDAY POPULAR CONCERTS.

It will be quite unnecessary to deal at length with these entertainments at present, as the programmes, with one or two exceptions, have consisted of works familiar to musicians. A Beethoven selection was offered at the first Concert in the new year, on Saturday, the 7th ult., the pieces being the famous Septet in E flat, the Trio in D minor (Op. 70, No. 1), and the Sonata in A flat (Op. 26). The last-named work was played by Sir Charles Hallé, precisely as usual. Lady Hallé was the leader on this and all subsequent occasions, and the other members of the

quartet have also maintained their places. By way of variety, Miss Alice Gomez sang, with much purity and charm, Schubert's "Du bist die Ruh" and a pleasant little song entitled "A Memory," by Goring Thomas.

There was a very poor attendance on the following Monday, although Schubert's Octet was in the programme. It is quite impossible to explain the caprice of the public, as there was nothing in the weather to deter Schubert-lovers from being in their places. The very lengthy work was played without the customary break after the third movement, but a little delay was caused at the commencement of the *Finale* by Lady Hallé breaking a string. Beethoven's Sonata in F for pianoforte and violoncello (Op. 5) was played by Mr. Frederick Dawson and Signor Piatti, and the young pianist gave a powerful rendering of Chopin's Polonaise in A flat. Miss Louise Phillips won unqualified acceptance in songs by Brahms, Pessard, and Godard.

On Saturday, the 14th ult., the concerted works were Mozart's Quartet in D minor and Saint-Saëns's Trio in F (Op. 18). The name of the French composer does not often appear in these programmes, and the Trio had not been heard for fourteen years. It is a clever and, on the whole, an effective work, but the music seems to have come from the head rather than the heart. Max Bruch's *Adagio Appassionato* for violin (Op. 57), an elaborate movement in the German composer's best style, was played to perfection by Lady Hallé, but Miss Clotilde Kleeberg was scarcely heard to the fullest advantage in Bach's Chromatic Fantasia and Fugue, her execution being scarcely as clear and accurate as usual. The vocalist was Miss Jessie Hudleston, a young soprano of more than ordinary promise, at present, we believe, a student at the Guildhall School of Music. She displayed an excellent and well trained voice in Handel's fine *Aria* "Piangerò la sorte mia," from "Giulio Cesare," and was also heard in a song "In the Woods," by Bizet.

The scheme of Monday, the 16th ult., was more varied and interesting than usual. Miss Kleeberg introduced for the first time Schumann's "Kinderscenen" (Op. 15), and played them to perfection, these delightful little pieces exactly suiting the style of the French pianist. An important piece was the beautiful Quintet in C minor, for pianoforte and strings, by Goetz (Op. 16), a work in which finished workmanship goes hand in hand with wealth of ideas. The Quintet had, strangely enough, been neglected for eleven years, but it only requires to be known in order to be admired. Another revival was Porpora's Sonata in F for violoncello, with pianoforte accompaniment, written by Signor Piatti, who of course played the principal part. The distinguished violoncellist found the original manuscript of the Sonata in the British Museum. Mrs. Helen Trust had been announced to sing, but she was unable to appear and her place was taken by Mr. Abramoff. His selection of operatic airs by Meyerbeer and Gounod was rather singular for a Classical Concert, but it appeared to give satisfaction to the audience.

On the following Saturday Schubert's Octet was repeated, and on this occasion St. James's Hall was crowded, further testimony being thereby afforded to the growing conviction that Evening Concerts are declining and Afternoon Concerts growing in popular favour as regards central London. Mr. Frederick Dawson and Signor Piatti played Mendelssohn's Sonata in B flat for pianoforte and violoncello (Op. 45), and Mr. Dawson brought the Concert to a conclusion with the *Giga con Variazioni* from Raff's Suite in D minor (Op. 91). Mr. Plunket Greene sang Schubert's "Litanei" and three of Professor Stanford's cleverly arranged Irish songs in his most impressive manner, deserving the utmost credit alike for his selections and their execution.

The attendance on Monday, the 23rd ult., was above the average, thanks to a programme of exceptional attractiveness. Beethoven's Septet was repeated, and kept the major part of the audience in their places until the end, but to many the most enjoyable feature of the Concert was Dvorák's Quintet in A (Op. 81), for pianoforte and strings, a superb work which on this occasion received a magnificent interpretation, Mr. Leonard Borwick especially distinguishing himself in the pianoforte part. The gifted young English pianist introduced two new pieces as his solos. The first of these, a Ballade in G minor by Professor

Villiers Stanford, forming one of a series (Op. 42), commences with a theme that might pass for an Irish ditty, but the writing soon becomes modern and too complicated to follow clearly at first. Opinions concerning the piece may therefore well be reserved, especially as it is still in manuscript. The other novelty was an Air with Variations in A, by Mr. Paderewski, from a set of three pieces (Op. 16). Without being strongly individual there is a good deal of character in these Variations, which were very brilliantly played by Mr. Borwick. Madame Bertha Moore contributed songs by Meyer-Helmund and Mr. Henschel, entirely to the satisfaction of the audience.

#### THE INCORPORATED SOCIETY OF MUSICIANS

THE eighth annual Conference of the Incorporated Society of Musicians was opened, on the 2nd ult., in the Egyptian Hall of the Mansion House, by Alderman Sir Joseph Savory, M.P., who represented the Lord Mayor, unavoidably prevented from attending. After a congratulatory address from Sir Joseph on the flourishing condition of the Society, and the reading of the annual report by the Hon. General Secretary, Mr. E. Chadfield, Sir John Stainer delivered an address on "Technique and Sentiment in Music." He said that the term "technique" implied the practical skill in performance which enabled a player to express what he felt; and the term "sentiment" implied that poetic taste, or emotional temperament, which sought to find expression through the medium of technique. In music, expression was the language of emotion and technique was the grammar of expression. It was most important that technique and sentiment should be properly balanced. The highest technique could be of no use where the performer had no sentiment to express, and sentiment was wasted if the technique was not sufficiently good to serve as a means of expression. Was the proper balance maintained in the training of young musicians in this country? He could speak on this question from an experience of thirty-five years' active work. He had watched young students and had been filled with admiration for their constantly increasing skill in technique. He had often thought that at last a really fine performer was about to be produced; but at the last the pupil had come to a sudden standstill. There was a something lacking—the real innate musical sentiment which could find spontaneous and successful expression in technique. The question that naturally presented itself was this—was the defect due to any fault of physical constitution, or were the teachers to be blamed? It must be admitted that this country was deficient in natural sentiment. Englishmen had not that *délicatesse* of temperament which was the primary qualification for an artistic nation. He would not say that the English nation was not fond of music, for at present more money and time were being devoted to its cultivation in England than in any other country of Europe. But teachers and professors who were constantly on the look out for those gifted with a really high order of musical taste and intelligence came across very few specimens indeed. He had removed all blame from the teachers. Of course, sentiment was an innate faculty, and not an acquirement; but the English might, after all, have a certain amount of natural taste and sentiment which really required careful cultivation. The tendency of the present system of education, especially with respect to boys, was to rub down any individual traits of manners, character, and sentiment, in order that each might appear as much as possible like all the others. It was attempted to assimilate all to certain conventional types, as easily recognisable as well-marked species of birds or animals. Until lately women had escaped this process owing to their more isolated education and training; but now, by massing themselves into institutions, they too were beginning to fall into various easily distinguished types. Society, no doubt, preferred to find humanity divisible into large groups and classes; but in the realm of art, the strongly-marked personality was just what was wanted to raise the student to the position of a real artist. The process of polishing men and women down to a nice level and a smooth surface carried with it, too, an unmistakable loss of the artistic sentiment itself. To be sentimental was

regarded as being silly, and to show one's feelings or emotions as being weak or contemptible; and yet, in the realm of art, this spontaneous and unrestrained expression of feeling and sentiment was just what was wanted to raise an artist into a leader of thought or a founder of a school of art. The national tendency towards the suppression of sentiment and the loss of marked individuality was clearly one of the dangers and evils which the higher class of music teachers had to contend against in this country. Conservatoires and large institutions undoubtedly conferred great advantage upon their students and on the musical education of the country; but he had long felt that students of the higher order did not profit so much from class lessons of short duration as from longer lessons given in privacy. In the elementary stages of musical training there was, of course, a distinct advantage in class teaching; but when a teacher of superior ability wished to put the finishing touches on a clever pupil private tuition became an absolute necessity. In the perfect quietness of the skilled teacher's own study, in a lesson which occupied not less than an hour, there was opportunity for hints as to style, sentiment, and true interpretation which could not possibly be squeezed into the rapid come and go of the class-room. There was another important consideration. Competition was all very well for urging lazy boys to learn Greek irregular verbs or a list of dates; but was it well that young students should study the masterpieces of the great composers merely in view of a competitive examination? Surely not. The inner motive which impelled a student to undergo the drudgery of technical work would influence the results of that work. Competition was certainly more rife among the students of an institution than among the few pupils of a real "master." Unless a considerable amount of quiet personal influence in the direction of "sentiment" was exercised over pupils they almost invariably devoted themselves to the mastery of technical difficulties and nothing else. Left to themselves, young performers always preferred to exhibit their skill rather than their taste. It was hardly possible to begin too early to mould and influence a pupil's taste and sentiment. No easy piece should be set aside, even by a child, until some stage of expression had been reached. If once the fact were grasped that technique and sentiment were twin sisters of art, never to be separated, then sentiment would expand as technique gained in power; or, in other words, the soul would find that it had more and more to say as new methods and means of expression were provided for it. But musical sentiment was only one element of general culture. The cases in which people were "good at music" and "good at" nothing else were very rare. In his experience, no pupil had become a first-rate musician who could not have become first-rate in many other professions. No art made more demands on sound judgment and good common-sense than music. A weak, silly-sentimental person would never make a good musician. A good intellectual and emotional training was necessary for all students of music. They should make a serious and critical study of sculpture, painting, poetry, and perhaps the decorative arts. The deeper intelligence should be exercised on logic, philosophy, and to some degree on mathematics. It might be urged that life is too short for such a course of training; but life would not be too short if the young musician could be impressed with the fact that he must be a student to the end of his days. He must not suppose that because he could append a few letters to his name on a brass plate he had nothing more to learn. The Incorporated Society of Musicians was now so large and comprehensive that they could largely influence the musical education of the country; and he would appeal to all teachers to give greater prominence to the cultivation of musical sentiment. Until that quality was more generally possessed, and to a greater extent, Englishmen would still be called an "unmusical nation."

Mr. W. G. McNaught (Assistant-Inspector of Music to the Educational Department) read a paper on "The Progress of Music in Elementary Schools." He said that to estimate at all correctly the musical capacity of these children was a difficult task. In some country places it seemed very slight, while in some of the large towns quite astonishing results were obtained. In the power of picking up songs, of singing them in time and tune, and of

associating symbols with things in music, English children, as far as his experience went, were as good as the children of any other country. The most unmusical county in England was Devonshire; one of the worst, too, he regretted to say, was Oxfordshire. Sir John Stainer might, however, derive some consolation from the fact that Cambridgeshire was even inferior to Oxfordshire. (Laughter.) It was want of enthusiasm, rather than lack of capacity, which made some of these districts so far behind others. In Devon only fifteen per cent. of the schools were taught by note, whereas in London, which, he said, showed the highest returns, ninety-three per cent. were instructed by note and seven by ear. As to whether the grant for ear-singing should be discontinued, it was, in point of fact, gradually abolishing itself. Unquestionably we were making strides, but the results of the musical education given in our schools were nevertheless somewhat disappointing, so far as they had gone. Without doubt the majority of the pupils gave no more thought or attention to the subject after leaving school, and for that reason he expressed himself in favour of a scheme of "continuation schools" for both sexes.

On Wednesday morning the Conference was resumed at the Midland Hotel, when Dr. A. C. Mackenzie, who was in the chair, delivered an address. He said that many persons had been spending too much time and power of observation upon the minor and more trivial points which bore upon the present condition of music and the profession of music, forgetting that all the increasing interest which was undoubtedly being taken in music and musical education now pointed to the fact that to the present generation of musicians belonged the task of forming, moulding, and, finally, establishing the *status* of the profession. Music was becoming fast part and parcel of the daily life of all classes, and if the professional musician wished to improve or even keep his present position let him realise, without further delay, that his art was being practised and cultivated by others than himself. He must prepare himself for his work by a much more comprehensive education if he wished his profession to take equal rank with the other professions. Here self-deception was fatal. The present age was called one of specialism, but the day had not yet arrived when the musical profession could allow the specialist to become too prominent. The musical profession had yet to work out its own salvation, and was still in need of a larger number of well-informed, all-round general practitioners—men not only with wider and more extensive knowledge of the art itself, but of the history and literature of the art. There were some truly remarkable men in this respect, but there were not enough. Was it not profitable, for instance, to observe the different effects which all-pervading "Wagnerism" was at the present moment producing upon the music of all nations? Was it not useful to realise how the composers of many lands were straining and squeezing themselves into the Wagner greatcoat, heedless of the fact that the garment did not always fit and that it only spoilt the natural shape of their figures? What more interesting than to watch the gradual growth and the many phases through which our own national art was passing? Musicians must fit themselves for their work by the absorption of as much general knowledge as possible, if the professional were to meet the cultured amateur on an equal footing. That was the real question. The opinion was current that the tendency to found public schools and municipal academies would injure the individual teacher. Personally, he did not believe that that tendency would touch the able professor at all, except in a manner favourable to his interests. The philanthropic mind was not unreasonable, and in many cases it had been convinced already that what was next door to free instruction should be given only in large classes, and he hoped that very soon single instruction on the ubiquitous pianoforte would be done away with in all the technical schools. There were some members of the profession who thought that such State-aided institutions as the Royal Academy of Music were giving instruction to too many students; that the output of mediocrity was appalling; and that such schools should only educate a few selected and gifted pupils. But it was a mistake to suppose that all who entered such institutions meant to become members of the profession. It was the

national desire for general education which increased the numbers in great private and public schools. If art schools were meant to educate solely genius and exceptional talent, a very small flat would suffice for their operations. Further, the very process of education often developed latent powers; and the same machinery was necessary for the complete education of one student as for that of 500. It ought not to be necessary for any one to dwell upon the enduring value of a liberal education in any rank of life; but it was hardly possible to look at the position of the musical profession with a heartfelt and sincere appreciation of its unfulfilled desires, and not to perceive that such truths must be brought before professional musicians if their status was to be elevated. It was general culture which was wanted—that all-round education which would enable the musician not only to be eminent in his particular department, but fit him to cope with the ever-increasing competition which every other profession had to face, and permit him to take his place in any social circle or condition of life. Better and more enlightened teaching would be the inevitable result of a wider culture and more extensive general knowledge. He had over and over again noticed, during his attendance at the competitions for the many scholarships which were within the reach of the young student, how little the real musical faculty had been aroused in the candidates. In the preparation for such examinations, the whole weight and stress was laid on mere correctness and digital dexterity. Beyond this, nothing. The mind, the intellect, were dormant, and frequently not a couple of consecutive chords could be struck without book, nor could even a simple melody (played on another pianoforte) be imitated, nor a few chords be reproduced by ear. There must be something wrong in that. Teaching must not become a mere professional habit or pursuit, but a mission and an art. The merely professional man was often artificial, narrow-minded, and hide-bound in his own personal interests. From personal acquaintance with many great foreign artists—such as Liszt, Joachim, Bülow, and Rubinstein—he knew that they were as familiar with the great poets and novelists of their own and other nations as they were with the scores of Beethoven. It was impossible to conceive the existence of a really good composer who had not cultivated the faculty of imagination. It seemed clear that the profession of music was endeavouring to write its own history. That history would date almost from the present day, and the success of the effort would depend not upon the outer signs and characters, nor on the elegance of the style, but upon the matter which the books would chronicle for the next generation. One thing was certain, the Incorporated Society of Musicians, if conducted wisely, might be the principal contributor to the pages of the history. He could not foresee any time when the profession of music would be so well regulated as to keep the privilege of practising it wholly in the hands of those who lived by it. It did not belong to the so-called imitative arts. It was too free and universal an art to bear any restriction. As the appreciation of music increased, the line which divided the professor from the lover of music would assuredly become thinner and thinner, and the duties of the former towards himself and his art more difficult and onerous.

Mr. W. H. Carte read a paper on "The Registration of Musicians." He said that the work which most urgently demanded attention on the part of the Incorporated Society of Musicians was the establishment of an authoritative register of the legitimate professional musicians in the United Kingdom. It was impossible to over-estimate the advantages that would flow from such a register. As time went on, more and more of the work now ill-done by incompetent persons would be intrusted to those whose talents and education fitted them to undertake it. Many beginners in music, now taught by persons who were really amateurs, would put themselves into properly qualified hands; and the register would also deal a severe blow at the "wholesale degree trade," which had flourished so much of late. It would weld the musical profession into a great whole—a living body which could speak and act. The Incorporated Society should appoint a committee to examine into the matter in all its bearings and put the machinery in motion which would enable them to make an exhaustive report on

the whole subject. The Society would then be in a position to formulate a scheme for carrying into effect the establishment of the register on a basis which would meet the views of the whole musical community. Teachers already felt the importance of the question, but composers and the bulk of the public performers would be slower to perceive its advantages.

Other admirable papers were those on "Form," by Dr. Hiles, of Manchester; "The Old Claviers" (with illustrations), by Mr. J. A. Hipkins; "The Musical Education of the Blind," by Dr. F. J. Campbell; "Our Pupils," by Mr. J. L. Roeckel; and "The Solmisiation of the Minor Key," by Dr. F. Merrick, of Bristol. A delightful Concert of ancient music was played on ancient musical instruments by Mr. Arnold Dolmetsch and his assistants; three evening Concerts, of music by members of the Society, were given, and on Friday, the formal proceedings ended with a banquet, at which Dr. A. C. Mackenzie presided. A full report of these doings and sayings will, however, be found in the Monthly Journal of the Society, and to this we must refer our readers, our space being limited.

#### HIGHBURY PHILHARMONIC SOCIETY.

How much we are indebted to the large and efficient choral societies which now flourish in the suburban districts of the metropolis for bringing to performance the oratorios and other works produced at the leading provincial Festivals receives ample proof from time to time, and one of these bodies to whom musicians owe a special tribute of gratitude is that which gives its public Concerts at the Highbury Athenæum, under the direction of Mr. G. H. Betjemann. The atmosphere of the Northern heights seems to have a stimulating effect alike on the voices of local amateurs and on their efforts to keep "up to date" in the presentation of the latest Festival novelties. A year ago the Society above-named brought forward Dr. Hubert Parry's masterly setting of the "De Profundis," and on Monday, the 16th ult., the same composer's one-part Oratorio "Job" was performed under its auspices for the first time in London. This work, the production of which gave distinction to the meeting at Gloucester, was described before, and criticised at length after the performance, in THE MUSICAL TIMES, and to the opinions already expressed nothing need be added save to record that, under circumstances not wholly advantageous, the powerful and majestic music created a large measure of effect. It is very unfortunate that the spacious orchestra in the Highbury Athenæum does not possess an organ, for the lack of the "king of instruments" made itself felt in the noble theme which recurs whenever the composer wishes to convey the idea of the over-ruling Providence by which the Patriarch is environed even in his deepest affliction. Then with an orchestra in the main composed of amateurs it would be unreasonable to look for the same finish in matters of detail which may reasonably be expected from professional players, especially in music so full of pitfalls for the unwary as Dr. Parry's latest work. Furthermore, some of the *tempi* had been altered at the last moment at the desire of the composer; but, in spite of these drawbacks, the work evidently made a profound impression upon all who heard it, the most meritorious features in the performance being the spirited efforts of the choir and the magnificent declamatory singing of Mr. Plunkett Greene in the "Lamentation of Job," which constitutes the most remarkable feature in the Oratorio. Miss Evangeline Florence was welcome in the part of the *Shepherd Boy*, which she took at short notice, and Mr. Ley was highly efficient as the *Narrator*, but Mr. Albert Cornish was rather overweighted in the music of *Satan*. Dr. Parry was called at the conclusion of the performance and heartily applauded. Schumann's "New Year's Song," a selection from Mr. Cowen's "Language of the Flowers," and solos for Miss Florence made up an excellent second part.

#### DR. HUBERT PARRY ON EXPRESSION AND DESIGN IN MUSIC.

DR. C. HUBERT H. PARRY began, on the 21st ult., at the Royal Institution, a course of four Lectures, entitled "Expression and Design in Music." The lecturer said

that it was probably owing to music being so young as an art, and its power to excite the emotions, that the important element of design which it contained was so little realised. It was not desirable that consciousness of design should necessarily precede enjoyment of the art—the element which spoke, or should speak, to us most strongly was quite irrespective of that knowledge—but it was good to have some understanding of that which gave us enjoyment. Moreover, it was only by knowledge of the factors that we were able to distinguish good from bad art. The test to apply to any work of art was the quality of the thing expressed and the design in which it was announced. Art appealed to us in as many ways as there were factors to the product. Many people of musical and intellectual organisation were attracted by its technical side. They were carried away by wonderful feats of digital dexterity or by the birdlike trillings of a voice. Others, especially the young, were chiefly affected by rhythm and motion. There must be music for each type and all varieties of mankind, and those who believed in and understood only superficial and trivial show music would be always disposed to despise others who derived enjoyment from its construction as an art. Happy was the man, however, who could exhaustively analyse the thing he enjoyed and still continue to enjoy. To do this in music it was necessary to go deeper than the impressions made upon us by the skilful performer. The lecturer disputed the theory that any art originated in imitation, or that imitation could form the most important part of an artist's work. The object of the true artist was to convey to his fellow-men the impression of something which had been a source of interest or enjoyment to himself. This was expression. The painter did not portray a tree to impress you that it was a tree, but to convey to you how the tree appeared to him. The origin of music was not the desire to imitate the bird's song, but arose partly from an instinct to make a sound, and partly from a wish to give expression to some emotion. This was common to all animals. Savages experienced pleasure in the actual fact of utterance, and they experienced pleasure in making patterns; but they did not perceive the manner in which these two factors might be combined to form an art. How should they? Even in these days it could not be said that art was expressive in terms of design. But it was the design which had the function of laying hold of the mind and planting firmly there the artist's expression. Artistic design was so supremely complicated in its nature that a folk-tune of four bars might contain so many factors of design that it would take a hundred times longer to describe them than to play the result of their combination. It was only after generations of the development of the instinct of design that human creatures had material for its problems. Design in art was the counterpart of that which in the ordinary affairs of life we called organisation; and the design of any particular music had a close relationship to the state of organisation of the people by whom it was created and practised. The production of the modern symphony was only possible in an advanced state of human development. The beginnings of music were in consonance with the development of organisation. First we had merely emotional phrases; next a disposition was observable to balance these phrases by repetition; then came the introduction of intermediate notes between the recurrence of the phrases; and subsequently a dawning perception of the balancing of sections. All this was pattern making; and what the music gained in design it lost in expression, because the perfect unification of expression and design could only be accomplished by a highly-developed mind. Races differed in their musical aptitude as much as our own personal friends. Much special study was necessary to account for this. Probably it was a question of condition. When conditions were equal, a higher form of design in art represented a higher standard of a people's organisation. Since we had no means of writing sounds other than those of our modern scale, aboriginal tunes could be trusted for little else beyond their general contour, and to trace, by the orderly manner in which the phrases or figures were disposed, the indication of a feeling for design. Though we could not make sure of the details of a melody or musical figure, we could recognise when it went up or down, and by the regularity or otherwise of

such recurrences judge of the balance between these portions. Comparison of the earliest specimens obtainable showed that there were two principal forms of motion developed in what might be termed the formation type period of all aboriginal music—viz., the strong emotion expressed by the beginning on a high note and coming gradually downwards, and the emotion which first found expression in a low note and worked itself up by a kind of zig-zag progress to the high note. The latter was a much later development than the former. Regular organisation might be said to begin when passages were introduced between reiterated figures, an exact balance of phrases being preserved. This was found in folk-music, and early Russian music presented many remarkable specimens of this type. The Lecture was illustrated by diagrams showing the characteristic construction or rise and fall of the music of various nations, and by the performance vocally and on the violin of a most interesting and diversified selection of the earliest musical figures and phrases.

#### MR. DOLMETSCH'S VIOL CONCERT.

"THE 1st thing to be considered, as to the Advantage of Good Music, should be a convenient and Fit Place to perform it in." Such a "fit place" Mr. Dolmetsch has certainly found in the ancient Hall of Barnard's Inn, Holborn, where, on the 24th ult., were resumed the Concerts of music of the past well worthy of being heard in the present. As on former occasions, many charming and most interesting specimens of the musical spirit and skill of our forefathers were made to tell again their story in the same sweet expressive tones in which they had first appealed for welcome and sympathy. Nor did Mr. Dolmetsch stop here, for he would have his audience "admire with understanding," and so he had provided diagrams of two "points" of contrapuntal complexity which occurred respectively in Martin Pierson's "Fantazie," and a composition of like nature by "Coperario," otherwise John Cooper. Over his explanation of the latter the Concert-giver waxed enthusiastic, and said "he was quite sure that no living composer could write such counterpoint"; naively adding "he had tried to himself," a remark which caused much good-humoured laughter. Other examples played were Divisions on a Ground No. 1 in G major for the viol da gamba, accompanied by the harpsichord, by Christopher Simpson, published in 1655; and a Sonata No. 1, for the same instrument and in the same key, by Bach. Vocal music was represented by settings of Waller's "Go, lovely Rose," and Herrick's "Gather ye Rosebuds," by Henry and William Lawes respectively, and by a setting of "Take, O take those lips away," by Dr. John Wilson, who is supposed to be the Jack Wilson whose name appears in the first folio edition of Shakespeare's plays in "Much Ado" as singing "Sigh no more, ladies." It only remains to add that Mr. Dolmetsch's excellently trained company did full justice to the music.

#### THE PLAINSONG AND MEDIÆVAL SOCIETY.

THE Rev. W. H. Frere, on the 24th ult., read a paper entitled "Folk-Songs and their Tonality," before a numerous gathering of the members of the Plain-song and Mediæval Society, at the Chapter House, St. Paul's, the Lord Mayor occupying the chair. After a brief reference to the construction of our modern major and minor scales, the lecturer said that, with the exception of a few "circular" tunes, all folk melodies came to a definite end—i.e., they finished on the final note of the scale or mode in which they were written. Therefore the final note exercised an influence on the whole melody, exactly as our keynote exerted a determining influence on the modern tune. A large number of folk-tunes, especially those of Scotland, were built upon the pentatonic scale, which consisted of two notes a whole tone apart, and three notes enclosing the interval of a major third at the distance of a minor third above or below the other two notes. These could be located in the following three positions—viz., G, A—C, D, E; C, D—F, G, A; and D, E—G, A, B. As each of the five notes was used as a "final" there arose five distinct scales, of which the second and third were mostly

used—viz., those located on A and C. The bagpipe scale resulted from the combination of two contiguous positions of the pentatonic series, by which means the whole seven notes of the diatonic scale became available; but many bagpipe melodies revealed in their construction their pentatonic origin, and sometimes even retained the strict pentatonic form; a phrase in the upper pentatonic scale being repeated a note lower—i.e., in the lower pentatonic scale. The lecturer then briefly reviewed the ecclesiastical modes and described the crucial notes which, by their treatment, indicated the mode in which any melody was written. The first mode, the Dorian, was divided into three classes—viz., first, in which the sixth was major; second, in which the sixth was flattened; and third, in which the sixth was avoided altogether. The Lecture was illustrated by numerous examples, and three fine folk-songs were most charmingly sung by Miss Broadwood. The proceedings were closed by an interesting discussion.

#### DR. HUBERT PARRY'S "HYPATIA" MUSIC.

THE incidental music contributed by Dr. Hubert Parry to the production of "Hypatia," on the 2nd ult., at the Haymarket Theatre, is of an elaborate, extensive, and important character. In point of mere bulk—setting aside the question of merit altogether—it has about as much matter in it as would make two symphonies. And yet, such is the disadvantage at which a musician even of Dr. Parry's distinction is placed when he enters the theatre, that his share in the production, though it must have cost him a great deal of work and thought, has been passed over in the press either without a word or else in the most cursory fashion imaginable. It is satisfactory, therefore, to learn that a selection of the music is to be given at one of the Philharmonic Concerts, where it is to be hoped that some of the most important numbers, which have been condensed or sacrificed to the exigencies of stage performance, will be heard in the form originally designed by the composer. The Overture, which is in E minor, is a vigorous and sonorously scored piece of work, in which attention is specially challenged by the effective use of the themes subsequently associated with the Monks, the love of *Ruth* and *Orestes*, and with *Issachar*. The first of these is a sombre yet striking tune which, though not written in an ecclesiastical mode, follows the general outlines of Intonation, using the word in the technical sense. On these materials the Overture is almost entirely based. In the first scene occur two pieces of *mélodrame*, the shorter of which, played in the distance, contains an effective quotation from Dr. Parry's music to the "Frogs." At the close of the scene the Monkish Chant is given by the Monks unaccompanied. This, we understand, was originally an important number with orchestral accompaniment, but in the stage version it is considerably condensed and sung in unison without any instrumental support. The first of the *entr'actes*, a movement in G, is illustrative of the temper and attitude of the crowd discovered outside the house of *Issachar* and is in the composer's brightest and most vivacious vein; the second, in D, is expressive of the love of *Ruth* and *Orestes*, and is by turns passionate and tender; altogether a very beautiful number. The processional music in F is bright, rhythmic, and vigorous, while the *Hypatia entr'acte*, in B flat, is remarkable for the contrast between the dreamy and mystical theme associated with the heroine and the Monkish Chant which, in a slightly varied form, is happily illustrative of her points of contact with *Phylammon*. Of the remaining numbers special mention should be made of the *entr'acte* typical of the Jew *Issachar*, the theme of which is of a distinctly Oriental and sinister character; of the important Processional March in A major which, as given at the Haymarket, is but a fragment of the original; of the final *mélodrame*, also condensed, which is played during *Hypatia's* dying speech; and the impressive Apotheosis in E major, which rounds off the play. The incidental music, we may add, is scored for strings, one flute, one oboe, two clarinets, and one bassoon, one horn, two trumpets, two trombones, bass tuba, and timpani; and, considering the unfavourable conditions which inevitably prevail at a theatre, great credit must be assigned to Mr. Armbruster for the loyalty and intelligence displayed by him in endeavouring to carry out the composer's intentions.

#### LYRIC THEATRE.

THE present season, if not generally remarkable for the production of new works in the higher forms of musical art, is certainly noteworthy for the unusual number of light operas which have appeared—most of them only to disappear within a few weeks or months. Entertainments of this nature being generally so ephemeral rarely demand any sort of notice in this place, but there are exceptions, and one such is "The Magic Opal," which saw the light at the above-named theatre on the 19th ult. Our readers will not expect a detailed description of Mr. Arthur Law's libretto, which deals with the embarrassments and misunderstandings caused by an enchanted hoop acting in precisely the same way as a love philtre upon any one who touches its possessor, provided that he or she be of the opposite sex. But the music of Mr. Albeniz calls for notice, for it affords strong testimony to its composer's possession of gifts which ought, in due course, to find opportunities for display in more important spheres. The gifted Spanish pianist can write strains of a higher class than shop ballads and dance tunes. His melodies, if not invariably original, are certainly always refined; his part-writing and orchestration show the hand of a true musician; and the pleasant Spanish colouring in many of the numbers is not found incongruous, though the scene of the opera is laid in Greece. We hope in due course to welcome Mr. Albeniz in the ranks of those who contribute to the more enduring forms of lyric drama—ranks by no means too well filled at present. With regard to the performance of "The Magic Opal," Miss Aida Jenoure, Miss May Yohe, Mr. John Child, and Mr. Wallace Brownlow may be selected for mention on account of their vocal capacity, and the general interpretation is in all respects worthy of Mr. Horace Sedger's well-appointed theatre.

#### OBITUARY.

WE are sorry to record the death, at Ealing, on the 14th ult., of Mr. JOHN BOOSEY, the head of the firm of Boosey and Co. The deceased gentleman had long suffered from the form of paralysis which gradually affects the entire body. To the last, however, his mental powers remained unweakened, and he died, not of the chronic disease, but of congestion of the lungs. Mr. Boosey played an active part in the artistic concerns of the metropolis. He was a publisher of much enterprise; he "ran" more than one musical journal, notably the *Musical World*, which, it must not be forgotten, was started by the house of Novello; and he carried on the well-known London Ballad Concerts from their beginning, more than a quarter of a century ago. In point of fact, Mr. Boosey furnished a striking illustration of the qualities which command success on the trading side of the "divine art." For some time past he took a lessening share in the work of the firm, and he died at the age of sixty-one, when a modern man is still supposed to have years of work in him.

Mr. C. E. CAFFERATA, Conductor of the Societa Armonica, and an amateur musician of considerable repute, died during the past month in Liverpool, at the age of about fifty-five.

We have to record the death, on December 28 last, at his residence in Edinburgh, of Mr. FREDERICK WILLIAM BRIDGMAN, a highly esteemed pianist and teacher, and for some years Organist of the United Presbyterian Church, College Street, in the Scottish Capital. He was born in London in January, 1833, and made his *début* as a pianist at the early age of seven. He settled in Edinburgh nearly half-a-century ago, and soon established for himself a leading position amongst the musicians of the country.

Mr. CHARLES ZIEGLER, chief manager of Messrs. Steinway and Sons' London House, and member of that firm, died on the 4th ult. at his residence, No. 17, Lower Seymour Street. He was born in New York, in 1854, and was the eldest grandson of the late Engelhardt Steinway, the founder of the firm. Mr. Ziegler was both an able musician and an accomplished artist.

Mr. CHARLES A. HARPER, the distinguished horn player, for many years the principal performer on his instrument in the leading English orchestras, died in London on the

5th ult., aged seventy-three. He was the second son of the elder Thomas Harper, the celebrated trumpet-player, and held a professorship at the Royal Academy of Music.

The death is announced at Liverpool, in the second week of last month, of Mr. CHARLES WILBERFORCE, a musician of much ability, for a period of some thirty years Organist of St. Anthony's Catholic Chapel, and afterwards of St. Michael's in that town. He was seventy-six years of age.

M. FERDINAND LAVAINNE, honorary director of the Conservatoire at Lille, died at that town on the 7th ult., aged seventy-eight. He was a pianist of considerable attainments and a very meritorious composer, principally of chamber music and music for the church. Amongst several operas from his pen, one entitled "Nérida," brought out some thirty years since, was the most successful.

M. TALAZAC, the celebrated French operatic tenor, well-known also in this country, died on December 26 last, at Chatou, near Paris. He made his *début* at the Paris Opéra Comique in 1878, in Reyer's "La Statue," and subsequently created the tenor part in a number of more or less important French operas, including "Lakmé," "Le Roi d'Ys," and "Samson et Dalila," the latter upon its first performance at the Eden Theatre. M. Talazac was born at Bordeaux, in 1853.

CARL HILL, one of the most justly esteemed German operatic baritones, and a true artist, died on the 12th ult., at Sachsenberg (Mecklenburg), in his sixty-second year. He was for many years, and within three years ago, a member of the Court Theatre in Schwerin, and obtained a world-wide reputation by his masterly interpretation of the parts of *Alberich* and of *Klingsor* in connection with the Bayreuth Festspiele. Carl Hill was, moreover, an excellent oratorio and concert-room singer. He was born at Idstein, near Nassau.

We have to record the death, on December 25 last, at Dresden, of CARL AUGUST FISCHER, one of the most distinguished of modern German organists and a gifted composer. He was a pupil of the Leipzig Conservatorium, and for many years occupied the post of Organist both at the Dreikönigs Kirche and the Church of St. Anne's in the Saxon capital. Amongst his compositions may be mentioned, besides numerous works for his own particular instrument, the Symphonies "In Memoriam" and "Künstler-Carnival," and an opera "Loreley." He was born at Ebersdorf, near Chemnitz, in 1829, and was thus in his sixty-fourth year.

We have also to record the death, on the 18th ult., at Boston (U.S.), of JULIUS EICHBERG, a distinguished violinist and composer. He was born in Düsseldorf, on June 13, 1824, and studied composition under Fétis, and the violin under Meerts and De Bériot, and about 1847 was appointed professor of the violin and composition at the Geneva Conservatoire. In 1856 he removed to America and took up his residence at Boston, where he became the director of the Boston Conservatory of Music, general inspector of music in the public schools, and also founded a school for violin playing bearing his name. He is the composer of numerous chamber works, violin pieces, &c., as well as of several operas, set to English words, notably "The Doctor of Alcantara," which has become an established favourite with American audiences.

We have also to record the following deaths, viz.:—

On December 20, at Steglitz, near Berlin, CARL BIAL, well known pianist and teacher of his instrument, aged fifty-nine.

On December 27, at Lisbon, ANTONIO MELCHIOR OLIVER, successful teacher of operatic singing, Secretary to the Royal Conservatorio in the Portuguese capital, aged sixty-one.

On December 31, at Lamspringe (Prussia), HEINRICH HOMMEYER, organist of considerable repute, aged sixty-six.

On the 16th ult., at Paris, M. VERRIMST, distinguished contrabassist, for many years member of the orchestra of the Opéra, and professor at the Conservatoire, aged sixty-eight.

On the 13th ult., at Dresden, FRAU MELITTA OTTO-ALVSLEBEN, honorary member of the Hof-Theater, once a celebrated *prima donna*, aged fifty-two. She was the solo soprano at the Beethoven Centenary at Bonn in 1871, and from 1873 to 1875 sang frequently in England—at Novello's Oratorio Concerts, the Crystal Palace, &c.

On the 22nd ult., at Madrid, JOSÉ ZORILLA, distinguished Spanish dramatist and poetical author, some of whose lyrics have been set to music, in his seventy-sixth year.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

DURING the reign of the "Lord of Misrule" serious music is at a standstill. Nevertheless, there are one or two events of sufficient importance to be placed on record. To go back to the Boxing Night performance of "The Messiah," by the Festival Choral Society, it is to be noted that three of the vocal principals are natives of Birmingham—viz., Miss Alice Hill, Mr. Henry Piercy, and Mr. John Ridding. The soprano was Miss Medora Henson, who made her first appearance here. She has a beautiful voice, but cannot yet be accepted as a Handelian singer. The performance all round was hardly up to the Society's standard, but the holiday audience was pleased. There was a good band, Mr. Perkins ably assisted at the organ, and Mr. Stockley conducted. "The Messiah" was the first choral work given after the recess, the Choral and Orchestral Association performing it in the Town Hall on the 21st ult. The vocal principals were Miss Mabel Grove, Miss Blanche Stanley, Mr. R. M. Swingle, and Mr. T. Horrex. The attendance was not so large as usual, and possibly some disappointment was felt at the non-production of Bennett's Oratorio "The Woman of Samaria," which is postponed until Easter. The performance of "The Messiah" was one of the best the Association has given for a considerable time, and Mr. Halford, the Conductor, is to be congratulated on the result of his labours.

The "Magdalen Vagabonds" paid us a visit on the 12th ult., giving an excellent Concert in the Masonic Hall. Glee by Horsley, Walmsley, Spofforth, and Webbe were sung with refinement and finish. A part-song, "Come, my dear one," by the Conductor, Dr. J. Varley Roberts, greatly pleased the audience.

Dr. Rowland Winn gave an Invitation Concert the next evening in the same room, Beethoven's "Kreutzer" Sonata and Mendelssohn's Trio in D minor being the principal works performed. Mr. F. Ward was the violinist and Mr. A. J. Priestley was responsible for the violoncello part.

The next evening a Dramatic and Musical Recital was given in the same hall by Miss Ethel Davies and Miss May Davis, assisted by Mr. J. D. Davis (pianist), Mr. F. Ward (violinist), Mr. Percy Taunton (vocalist), and Mr. Ben Nathan.

Mr. Sarasate and Madame Berthe Marx gave a Concert in the Town Hall on the 17th ult. Beethoven's "Kreutzer" Sonata received a magnificent interpretation, and a Concertstück (Op. 20), by Saint-Saëns, was an acceptable novelty. The other pieces were of a more popular character, and the audience, charmed with the various performances, succeeded in getting double value for their money by obtaining encores after nearly every number of the programme.

The Turner Opera Company began its annual season at the Grand Theatre on the 16th ult. The first work presented was the much talked of "Cavalleria Rusticana." Very well put upon the stage, and with Mr. Turner as *Turiddu*, Miss Chrystal Duncan as *Santuzza*, Miss Amy Martin as *Lucia*, Miss Annie Roberts as *Lola*, and Mr. John Ridding as *Alfio*, a fairly good performance was secured. The band, directed by Mr. T. E. Turrell, did its best, but was inadequate to the full demands of the score. The performance created some enthusiasm, but there was little of the sensation witnessed in earlier performances of the work.

So far, with this exception, only old familiar stock pieces have been given.

The Misses Rose and Emilie Long gave their third annual Concert in the Masonic Hall on the 24th ult., when a strong array of local artists assisted.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE third Musical Recital of the present season in Bristol Cathedral, held on Christmas Eve, took the form of a Carol Service. Carols new and old were well sung by

**I did call upon the Lord.**

February 1, 1893.

**FULL ANTHEM.**

Psalm iii. 4; iv. 9; xxx. 13.

Composed by FRANK L. MOIR.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Moderato.*

TENOR. *mf* I did call up-on the

BASS. *mf* I did call up-on the

ORGAN. *mf* = 116.

SOPRANO. *mf* I did call up-on the Lord with my voice,

ALTO. *mf* I did call up-on the

Lord with my voice,

Lord with my voice,

*f* I did call up-on the Lord, I did

Lord with my voice, and He heard me, I did

I did

I did

call up-on the Lord with my voice, and He heard me, I did  
 call up-on the Lord with my voice, and He heard me out of His ho-ly  
 call up-on the Lord with my voice and He heard me out of His ho-ly  
 call up-on the Lord with my voice and He heard me out of His ho-ly

*f*  
*p*  
*p*  
*p*  
*f*  
*p*  
*Ped.*

call up-on the Lord, up-on the Lord and He heard me, and He heard me from  
 hill, out of His ho-ly hill, and He heard me, and He heard me from  
 hill, out of His ho-ly hill, and He heard me, and He heard me from  
 hill, out of His ho-ly hill, and He heard me and He heard me from

*f*  
*cres.*  
*f*  
*p*  
*cres.*  
*f*  
*cres.*  
*f*  
*cres.*  
*f*  
*cres.*  
*f*

out His ho-ly hill. I will lay me down, and take my  
 out His ho-ly hill. I will lay me down,  
 out His ho-ly hill. I will lay me  
 out His ho-ly hill. I will lay me

*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*rall.*  
*mf*

rest, take.. my rest, for it is Thou, Lord, *cres.*  
 take my rest, for it is Thou, Lord, *cres.*  
*mf* I will lay me down, and take my rest, for it is Thou, Lord, *cres.*  
*mf* down, down, and take my rest, for it is Thou, Lord, *cres.*

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'rest, take.. my rest, for it is Thou, Lord,' followed by 'take my rest, for it is Thou, Lord,' and then 'I will lay me down, and take my rest, for it is Thou, Lord,'. The piano accompaniment begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) leading to a fortissimo (*f*) section.

on - ly that mak-est me dwell in safe - ty, Thou, Lord, on - ly, that mak-est me dwell in  
 on - ly that mak-est me dwell in safe - ty, Thou, Lord, on - ly, that mak-est me dwell in  
 on - ly that mak-est me dwell in safe - ty, Thou, Lord, on - ly, that mak-est me dwell in  
 on - ly that mak-est me dwell in safe - ty, Thou, Lord, on - ly, that mak-est me dwell in

The second system continues the vocal melody with the lyrics 'on - ly that mak-est me dwell in safe - ty, Thou, Lord, on - ly, that mak-est me dwell in'. The piano accompaniment features a fortissimo (*f*) dynamic and includes a crescendo (*cres.*) leading to a fortissimo (*f*) section.

safe - ty, .. I will take my rest, will take my rest, will  
 safe - ty, .. I will lay me down, and take my rest, will  
 safe - ty, I will lay me down, and take my rest, and take my rest, will  
 safe - ty, I will lay me down, and take my

The third system continues the vocal melody with the lyrics 'safe - ty, .. I will take my rest, will take my rest, will' and 'safe - ty, .. I will lay me down, and take my rest, will'. The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes a crescendo (*cres.*) leading to a fortissimo (*f*) section.

*Moderato.*

lay me down, and take my rest.

lay me down, and take my rest. There-fore shall ev-ry good man sing.. of Thy

lay me down, and take my rest.

rest, take my rest.

*Moderato.*

*mf*

praise, sing.. of Thy praise,

There-fore shall ev-ry good man sing.. of Thy praise, sing.. of Thy

There-fore shall ev-ry good man sing.. of Thy praise, sing.. of Thy

*f*

There-fore shall ev-ry good man sing.. of Thy praise, sing.. of Thy praise with-out

There-fore shall ev-ry good man sing of Thy praise, sing of Thy praise with-out

praise, ev-ry good man sing of Thy praise, sing of Thy praise with-out

praise, ev-ry good man sing of Thy praise, sing of Thy praise with-out

*f*

ceas - ing, O my God, O my God, I will give thanks un - to

ceas - ing, O my God, O my God, I will give thanks un - to

ceas - ing, O my God, O my God, I will give thanks un - to

ceas - ing, O my God, O my God, I will give thanks un - to

Thee for ev - er, I will give thanks, give thanks un - to Thee,

Thee for ev - er, I will give thanks, give thanks un - to Thee,

Thee for ev - er, I . . will give thanks, give thanks un - to Thee,

Thee for ev - er, I . . will give thanks, give thanks un - to Thee, . .

*dim.* *Andante.*

I will give thanks un - to Thee for ev - er.

*dim.* *mp*

I will give thanks un - to Thee for ev - er. I laid me

*dim.*

I will give thanks un - to Thee for ev - er.

*dim.*

I will give thanks un - to Thee for ev - er.

*Andante.*

*p rall.* *p*

*mf* I laid me down, and slept, *p* down, .. and slept,  
 down, *p* down, and slept,  
 I laid me down, .. down, and slept,  
 I laid me down, and slept, down, and slept,

*mf* and rose up a - gain, for the Lord . . sus - tain - ed me. *cres.* *f* *ff*  
*mf* and rose up a - gain, for the Lord . . sus - tain - ed me. *cres.* *f* *ff*  
*mf* and rose up a - gain, for the Lord . . sus - tain - ed me. *cres.* *f* *ff*  
*mf* and rose up a - gain, for the Lord . . sus - tain - ed me. *cres.* *f* *ff*

*Maestoso.* *rall.*  
 I will give thanks un-to Thee, . . . thanks un-to Thee for ev - er.  
*rall.*  
 I will give thanks un-to Thee, . . . thanks un-to Thee for ev - er.  
*rall.*  
 I will give thanks un-to Thee, . . . thanks un-to Thee for ev - er.  
*rall.*  
 I will give thanks un-to Thee, . . . thanks un-to Thee for ev - er.  
*Maestoso.* *Tromba.* *rall.* *cres.*

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the choir, and Miss Crome, Miss Aldersley, and Mr. W. Thomas were the soloists. Many of the same compositions were repeated at the service in the Nave of the Cathedral on the night of Christmas Day. Unlike the musical recitals at Gloucester Cathedral, those at our mother church latterly have not been so well attended as was expected, and the offertories have seldom or never covered the expenses; hence it is probable they may be abandoned.

Carol singing in the churches and chapels of Bristol was very general at Christmas, the collections published by Messrs. Novello being chiefly drawn upon. The twelve new ones written by Shapcott Wensley found ready acceptance, and in some churches the whole of them were sung.

The Clifton Amateur Orchestral Society gave its first annual Concert on the 19th ult., under the direction of Mr. Edward Pavey. The scheme embraced Mozart's Symphony (No. 1 in C), a couple of Overtures, a Suite of Grieg, and some smaller pieces, which were all praiseworthy performed. Misses Marion Harris, Florence Thorne, Annie Boucher, and Mr. F. Barnard contributed songs.

The Bristol Musical Festival Society Committee have decided to hold the next Triennial Festival in October. In the meantime the choir is earnestly studying the choral works to be included in the scheme. The committee have been in communication with leading English composers with a view of securing a new work, but up to the present it is believed nothing definite has been decided. Sir Charles Hallé has been consulted regarding the arrangement of the Festival programme.

Midsomer Norton and District Choral Society, of which Mr. W. J. Kidner is Conductor, gave a very successful Concert on the 3rd ult., on the occasion of the opening of a spacious new hall. The association, which has recently doubled in number of members, has made remarkable progress, and sang the many choruses, part-songs, glees, and carols with highly praiseworthy results. Individual members of the Society contributed solos with skill and intelligence.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The most notable event in musical Edinburgh last month was the first production of Dr. Mackenzie's "Dream of Jubal," at Messrs. Paterson's fifth Orchestral Concert, on the 16th ult. The Choral Union had been thoroughly trained in the work by Mr. Collinson, and the solo numbers were confided to Miss Emily Davies and Mr. Iver McKay, so that the centre and one important wing of Dr. Mackenzie's army gave no cause for anxiety. The orchestra, in spite of the limited time available for rehearsal, gave a very good account of the work allotted to them, and the "melodrama" was in the capable hands of Mr. Charles Fry, who is so identified with the part. In the hall the traditional coolness of Edinburgh audiences was conscientiously maintained while Edinburgh's most famous musician appeared to conduct what is, perhaps, his greatest work. Enthusiasm grew, however, with each number, and at the close Dr. Mackenzie was loudly recalled to receive a perfect ovation from audience, chorus, and orchestra. Mr. McKay narrowly escaped an encore for his spirited rendering of the "Sickle Song," and Miss Davies's singing of "The Lord is good" was well received. The audience had no opportunity to express their appreciation of Mr. Fry's careful and effective declamation, as the last recitation is immediately and without pause followed by the grand "Invocation to Music." Miss Davies undertook the solo in "Hear my Prayer," which, truth to tell, sounds better in the hands of a smaller choir and with organ accompaniment. Two effective numbers from Mackenzie's "Ravenswood" music concluded a delightful Concert.

At the fourth Concert of the same series Mr. Joseph Bradley took the place of Mr. Manns, whose sad bereavement has called forth much sympathy from his numerous friends here. Mr. Bradley gave more than satisfaction. He secured an excellent rendering of Beethoven's Fourth Symphony and a very spirited and fiery performance of the *Finale* from Schubert's C major. Barclay Jones's clever and sound Concert-Overture was carefully played

and warmly received. Miss Wietrowetz, who made her first appearance here, was distinctly successful in the Mendelssohn Concerto. The *Adagio* in Spohr's Sixth Concerto was also very enjoyable, but the talented young violinist was at her best in Sarasate's "Gipsy Songs," for which she won a well deserved encore.

Mr. Moonie's Male Voice Choir gave a Concert on the 7th ult. to an audience which, even taking the bad weather into consideration, emphasised the want of interest Edinburgh takes in even the best male voice performances. The programme was a miscellaneous one, arrangements of Scottish and Scandinavian folk-songs predominating largely. A choir of boys sang exquisitely, and Mr. Dambmann (violin) and Messrs. Stronach and Bain (vocalists) were encored.

The Dundee Choral Union, under Mr. Carl Hamilton's experienced direction, chose "The Rose of Sharon" for the first Concert this season, and was rewarded with a crowded audience. The soloists were Miss Macintyre, who was in her best form, Madame Belle Cole, Mr. Ben Davies, and Mr. Pierpoint. The chorus was not quite up to the usual mark of excellence secured by Mr. Hamilton; some of the attacks were a little hesitating, and one of the parts was rather overweighted by the others. Nevertheless, it was a most enjoyable performance. The orchestra, under Mr. Kosman's leadership, was so full and powerful that the falling off in the chorus (only temporary, let us hope) was emphasised. The Organist's work was open to criticism.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL misfortunes overtook the management of the Choral and Orchestral Concerts during the earlier days of the past month, and with a council less able to face emergencies the machinery might easily have run out of gear. Fortunately, however, the needful tact and energy were displayed, and much awkwardness, to say the least, was thereby averted. The first difficulty had concern with the morning of the 2nd ult., when the annual performance of "The Messiah" was given in St. Andrew's Hall. Miss Thudichum had been engaged to sing the soprano music, but, owing to indisposition, the lady was unable to appear. Miss Emily Spada subsequently undertook the part. She also failed the management, and, at the eleventh hour, Madame Duma came to the rescue, journeying specially from London for the occasion. Her coadjutors were Miss Marian McKenzie, Mr. E. Branscombe, and Mr. Andrew Black; Mr. Joseph Bradley conducted; and both band and chorus gave an excellent account of their work. In the evening the customary Popular Concert took place. Mr. August Manns directed the first part of the programme, but on receipt of a telegram announcing the alarming illness of his wife he had to leave for London by the night mail. Much sympathy was felt for the popular Sydenham chief, and this was intensified when the sad news of Mrs. Manns's death arrived a few days later on. Mr. Elkan Kosman, the principal violin in the orchestra, conducted the second part of the programme, and really with excellent results.

At the Orchestral Concert, on the 5th ult., Mr. Bradley took the *bâton*. It was a plucky undertaking, because Schumann's Symphony (No. 2) in C was in the programme, but criticism is largely disarmed. It remains, however, to be frankly said that the esteemed chorus-master of the Union accomplished wonders, aided as he was by the fealty of the band, whose allegiance to their temporary chief was, it is a pleasure to state, unswerving throughout. Mr. Bradley scored a distinct success in the "Leonora" Overture (No. 3), and easily revealed the bright and dainty beauties to be found in Mr. Edward German's couple of dances from the music to Mr. Irving's revival of "Henry VIII." The whole of this interesting music should, indeed, be accorded a hearing at the earliest opportunity.

At the Popular Concert, on the 7th ult., Mr. Barclay Jones's Overture in C minor created a highly favourable impression. Mr. Philip Halstead, in his admirable performance of the pianoforte part in Saint-Saëns's G minor Concerto, showed marked advance in his profession, and the orchestra distinguished itself by a worthy account of Beethoven's Fourth Symphony.

Mishap number three ushered in the Seventh Subscription Concert, when only one short hour before the commencement of the performance a telegram informed the management that Fräulein Wietrowetz was too ill to appear. Once more Mr. Kosman stepped into the breach, and played to admiration in Vieuxtemps's D minor Violin Concerto. The Symphony was Schubert's "Unfinished," and the programme also included the "Introduction and Isolde's Liebestod," from "Tristan."

On the evening of the 11th ult. the Choral Union migrated to the City Hall, when "The Messiah" was given for the benefit of our East-End friends. Mr. Bradley again conducted Handel's work, and the soloists were Miss Maggie Davies, Madame Belle Cole, Mr. Braxton Smith, and Mr. Robert Grice. The seventh Popular Concert was mainly devoted to Mendelssohn, inasmuch as both the "Scotch" Symphony and the Violin Concerto were in the programme. In the last-named ever-welcome composition Fräulein Wietrowetz, who had nearly recovered from her indisposition, made a highly successful *début*, and Madame Belle Cole was the vocalist of the evening.

Mr. Manns resumed the *bâton* on the 17th ult., the audience rising in solemn silence as the conductor entered the orchestra. At this Concert yet another apology was rendered necessary, Mr. Fred. Lamond having found it "inconvenient" to fulfil his engagement. That clever young pianist, Miss Adeline De Lara, turned out a competent substitute—as was clearly shown by her admirable work in Schumann's Pianoforte Concerto—and the programme otherwise contained Dr. A. C. Mackenzie's stimulating and altogether delightful "Twelfth Night" Overture and Beethoven's "Eroica" Symphony.

Dvorák's "Requiem," composed for the last Birmingham Festival, was produced, for the first time in Scotland, on the evening of the 19th ult., with Madame Annie Marriott, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Watkin Mills as soloists. Much interest centred in the Bohemian musician's Mass, a work which bids fair to take foremost rank amongst compositions of a kindred order. It behoved Glasgow's premier Choral Society to introduce the "Requiem" at the earliest opportunity, and thereby keep pace with the times from an educational point of view. Those who heard the work for even the first time were impressed with its sumptuous colouring, its graphic exposition of the text—alike as regards both the vocal and orchestral design—and the surprisingly grand effects obtained in such numbers as the "Dies iræ" and "Quid sum miser." The performance was highly creditable to all concerned, and it was evident that Mr. Bradley, who conducted, had taken the greatest pains in rehearsing the work. The band and chorus numbered 500 performers.

Mr. J. K. Strachan's Saturday Afternoon Organ Recitals in St. Andrew's Hall continue to attract very large audiences. The programmes are invariably good, and the introduction of recitations has met with the decided favour of the patrons. On the 14th ult. Mr. Charles Fry made his first appearance in Glasgow, and recited with powerful effect "The building of San Sophia," to Mr. Strachan's organ accompaniment, as also "The Dream of Eugene Aram." In Hood's familiar piece Mr. Fry had the advantage of the pianoforte accompaniment specially written by Dr. A. C. Mackenzie. Much artistic use is made of the tune "Hanover" in this expressive musical illustration. Mr. Fry also recited at the City Hall and on both occasions he had a very cordial reception.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE most sensational event of the past month has been the inauguration of Sunday Concerts at St. George's Hall. Attempts to obtain admission to this superb building have been made over and over again by the Liverpool Sunday Society during many years past, but until lately the petitioners had met with refusal at the hands of the City Council. Entrance was, however, tardily accorded in December last; but yet another trouble arose, for on the subsequent question of granting the needful licence for music on the

Sunday the bench of magistrates was evenly divided, and nothing came of the first application. A few days later, however, the solicitors to the Corporation again appeared before an abnormally large muster of justices, there being nearly thirty of them present. In the end, twenty-three voted for the grant and fifteen against it. Thus the path was cleared, and on the 8th ult. the Sunday Society Orchestra, now augmented to sixty performers, and conducted by Mr. W. I. Argent, took up its position under the famous organ at which Mr. W. T. Best presides. The programme included the Overture to Rossini's "William Tell," a selection from Wagner's "Tannhäuser," and the last movement of Beethoven's Fifth Symphony. Songs were sung by Miss Pauline Joran—an excellent mezzo-soprano of the Royal Carl Rosa Company—and Mr. Eaton Batty. The audience proved, unfortunately, even too large for the extensive area of the hall, a crowd of over a thousand being unable to obtain admission. These Concerts are to be continued fortnightly, and will alternate with the Sunday Organ Recitals of Mr. Best, or one of his deputies.

Once again it is to be deplored that there is so little of importance in the way of music, outside orchestral lines, to chronicle in Liverpool. The other local societies are for the most part of so little position and do such unimportant work that a good choral concert appears like a veritable oasis in the desert. The Philharmonic Society gave, on the 17th ult., Gade's "Spring's Message," but the rest of the programme was devoted mainly to a Haydn Symphony and to the solo work of Madame Melba and Herr Becker. The famous Amateur Orchestral Society played well in the Philharmonic Hall on the 21st ult., under Mr. Rodewald, at a benefit Concert.

A new departure has been effected at the Unitarian Church of Hope Street. On the evening of Sunday, the 22nd ult., Mendelssohn's "Athalie" was given in the chancel, with orchestra and chorus. No performance of such an order has taken place since 1836, when the same composer's "St. Paul" was given in St. Peter's Church, for the first time in England, under Sir George Smart.

At Wigan, Handel's "Messiah" has been given by Mr. Moss, with orchestra, at the Wesleyan Church. At St. Helen's, Miss H. Swift has again successfully directed her annual operatic performances. At Newton-le-Willows, Mr. Corlett has had, unfortunately for the local choral society, to resign its conductorship in consequence of his accepting an appointment elsewhere. At Runcorn, the Musical Society has fully recovered its normal healthiness, thanks to the efforts of Mr. F. H. Crossley; and the same gentleman is busy with the preparation of the new Cantata he has written for Warrington. At Liscard, Haydn's "Creation" is in hand.

Mr. Threlfall, the Chairman of the Royal Academy of Music, has been recently in Liverpool and visited the School for the Blind, where, through the instrumentality of Mr. W. D. Hall, an organ on the Hope-Jones system is to be shortly erected. Mr. Threlfall spoke most highly of the singing of the pupils. The Liverpool Musical Club held its annual meeting on the 21st ult., when Mr. A. E. Workman was voted into the presidential chair for 1893. At the Music School (Limited) there seems to be the prospect of a plethora of pupils, so many having joined this term. A new organ of three manuals is to be put up in the Concert-room a couple of months hence by Mr. Alfred Monk, of Holloway.

Opera has been in full swing in Liverpool during the past month, and the visit of the Royal Carl Rosa Company is to extend into March. Among the features of the season up to date have been the revival of Adam's "Postillion of Lonjumeau," an opera of the bright and legitimate pre-Offenbach French school; Bizet's "Djamileh," a work all too brief and characteristic of the composer of "Carmen"; and Mascagni's "L'Amico Fritz," a charming production and a fitting sequel to "Cavalleria Rusticana," in which Mr. Joran made a great mark in her dual rôle of violinist and pianist. The most important event of the season so far has been Verdi's "Otello," given for the first time in Liverpool on the 24th ult. with the most successful results. The work itself belongs to the more advanced school in which the Paganini writer has cast his later works, and will probably rank with "Aida" and the Manzoni "Requiem" as samples of its author's powers when

"Il Trovatore," "La Traviata," and the host of kindred operas are forgotten. In its English guise it is a worthy addition to the *Rosa repertoire*, and the mounting and first performance at the Royal Court Theatre was alike creditable to the artists concerned and the liberality of the management.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

I DO not feel that, during the past month, our musical doings have been of an important character or could greatly interest the readers of THE MUSICAL TIMES. Usually at this time of the year there seems to be a lack of enterprise, a sort of idea that anything is good enough for the children who are home from school, or that exertion would be wasted until people have settled down to steady life after their Christmas festivities. I believe the notion to be as distinctly impolitic as for all the theatres to be just now devoted to pantomime and no provision made for those who have outgrown that kind of amusement. Briefly stated, our chronicle is that, after "The Messiah" celebration—of all degrees of efficiency or of unpreparedness—we have been renewing our acquaintance with other familiar works, or listening to artists of well-known attainment. But, with the close of January, a general awakening comes, and Concert-givers shake off the lethargy of the turn of the year and bestir themselves. The first partly choral novelty of the season—the second and third acts of the "Flying Dutchman"—prepares the way for "Judith"; which, at last, Dr. Hubert Parry's admirers here hope to hear under Sir Charles Hallé's auspices, after the careful rehearsal which his able choir director, Mr. R. H. Wilson, has superintended. The operatic selections have been so decidedly attractive as to point the way for an extended research which should prove remunerative.

At the various Concert halls of the city we have had a few miscellaneous undertakings—notably the enterprise which relied upon the popularity of Madame Melba, and a recital of groups of songs of various nationalities by M. Oudin. But, apparently, Manchester people are consistent in their habits and prefer to support their regular entertainments, so that the many Saturday evening Concerts have not suffered by the interposition of outside speculators. We shall, however, be glad when the completion of the Town Hall organ allows the excellent Recitals of Mr. Pyne to be resumed. It is rather singular that such extensive alterations of the instrument should have been undertaken in the winter.

### MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Sacred Harmonic Society's "Messiah" Concert, on December 26, attracted an overflowing audience. The principals were Madame Clara Samuël, Miss Meredith Elliott, Messrs. Branscombe and Ffrangon Davies; the solo trumpet part being sustained by Mr. A. Tomlinson: a strong party who did eminently good work. The chorus of the Society, under Mr. Adcock's able direction, surpassed itself; but it is to be regretted that the orchestra did not give satisfaction. May we hope for better things another year?

Mr. Allen's second Classical Concert, on the 9th ult., attracted a fairly good audience. Brahms's Clarinet Quintet (Op. 115) excited considerable interest and was much enjoyed, being most artistically played by Messrs. Willy Hess, Speelmann, S. Speelmann, Fuchs, and Egerton. The "Kreutzer" Sonata (charmingly rendered by Miss Cantelo and Mr. Willy Hess), Dvorák's Terzetto (Op. 74), and Mendelssohn's String Quintet (Op. 87) completed a fine programme.

The production of Mrs. Lambert's (Emily Bardsley Farmer) operetta "Nell" brought three crowded audiences to the performances given for the benefit of the Lenton Orphanage. The bright clever music and the mounting and staging of the operetta gave great pleasure and evinced careful preparation.

The second Concert of the Philharmonic Choir was distinguished by a capital rendering of Dr. Hiles's dramatic

part-song "The Wreck of the Hesperus," the choir overcoming its great difficulties with ease. They also gave Macfarren's "Break, break," and Smart's "Cradle Song" in finished style. Miss Marian McKenzie was the vocalist and gave a song from Saint-Saëns's "Samson et Dalila," Sullivan's "Willow Song" from "Othello," and Schubert's too little known "Serenade" for contralto solo and chorus. The band of the Royal Artillery, under Cavaliere Zavertal, contributed largely to the programme, its most interesting pieces being Weber's Second Symphony, and "Alpenglühén," by its talented Conductor.

At the Drawing-Room Concert, on the 20th ult., Sir Charles Hallé's band sustained the whole programme. The chief pieces of interest were Schumann's Symphony in B flat, the Overture to "Die Meistersinger," and Mr. Willy Hess's masterly rendering of Mendelssohn's Violin Concerto.

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE West Riding is emphatically the chief centre of Handel-worship, and though no possible objection can be made to the "cult" in itself, it is to be deprecated that its manifestation is practically confined to the narrow channel of "Messiah" performances at Christmastide, varied by very occasional appearances in public of one or two others of Handel's specially favoured oratorios. Of the innumerable "Messiah" celebrations which set in with their usual severity during the week before Christmas, we may briefly mention three of the most important. The Leeds Philharmonic Society led the way on December 19, when an excellent performance was given of the great Christian epic, under the direction of Mr. Alfred Broughton, the Society's able Conductor, who was fortunately sufficiently recovered from his recent illness to return to his congenial task. The quartet of principals comprised Miss Anna Williams, Miss Hilda Wilson, Messrs. Edward Lloyd and Norman Salmond, whose names are a sufficient guarantee of the excellence of the solo-singing.

The Halifax Choral Society's "Messiah" performance, which took place on December 22, was distinguished by the refined and artistic singing of the chorus, which spoke well for the careful training it has received from its Conductor, Mr. W. H. Garland. It has at least got rid of the tradition that stentorian power should be the first, it not the sole, consideration in the rendering of Handelian music. The soloists were Miss Maggie Davies, Miss Helen Sugden, Messrs. Tom Child and David Hughes, all young but thoroughly competent artists; Miss Davies and Mr. Hughes especially distinguishing themselves by their finished vocalisation. The excellent trumpet playing of Mr. A. Tomlinson should not pass unnoticed. For grandeur of tone the chorus of the Huddersfield Choral Society has no superior in Yorkshire, or, for that matter, in England, and its good qualities are never more apparent than in its annual performance of the familiar "Messiah" music, which is exactly suited to its powers. For the Society's Concert on December 23, Miss Antoinette Trebelli, Miss Marian McKenzie, Messrs. Henry Piercy and Norman Salmond were the principal vocalists; but, admirable as was their singing, the powerful rendering of the choruses formed the chief feature of a performance on which the Conductor, Mr. John Bowling, may be heartily congratulated. According to a singular custom which prevails at Huddersfield, the Oratorio was preceded by the singing of a Christmas hymn. It might have been thought that "The Messiah" was both long enough and appropriate enough to the season without such a prelude, but *Dis aliter visum*, and no more is to be said.

Since the rush of "Messiah" performances which saw the old year out, there has followed the usual lull. At Leeds a Concert was given on the 11th ult. by the Leeds String Quartet, consisting of four local players: Messrs. Johann Müller, V. Fawcett, A. Gutfeld, and A. Giessing. The programme included Schubert's A minor Quartet (Op. 29) and Beethoven's G major Quartet (Op. 28, No. 2), Mr. W. Thornton being the vocalist. On the 17th ult. Mr. Edgar Haddock resumed his Musical Evenings, and introduced to his subscribers a new Sonata for violin and pianoforte in G, by Dr. Alan Gray, a work which shows the most finished

musicianship together with no lack of ideas. The influence of Brahms is apparent, but not to such an extent as to obscure the composer's individuality. The other special feature of the Concert was the admirable playing of the young pianist, Miss Sant-Angelo, who on this occasion made her first appearance in Leeds. Miss Trebelli was the principal vocalist. On the 18th ult. a Saxophone Recital was given by Mr. Edward Mills, whose artistic playing of several solos displayed to the greatest possible advantage an instrument the peculiar and individual character of which makes it worthy of greater notice than it has hitherto received beyond the borders of France and Belgium. The pianist was Mr. H. M. Lawrence, who joined Mr. Mills in Weber's fine Duet for pianoforte and clarinet (Op. 48).

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The work of the Church Choral Society, under its ambitious and competent director, Mr. R. H. Warren, is still in the line of such progress as has been noted of them previously. At the first Concert were produced the "Phoenix Expirans" of G. W. Chadwick, the "Jubilate Amen" of Max Bruch, and the "Veni Creator Spiritus" by Dr. A. C. Mackenzie. These were performed in a manner which merited—and but for time and place would have received—generous applause.

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No attempt is made by Mr. Baker to make St. James's a "show choir," but for solid, careful, reverent, and, more than all, church-like singing, it is probably unsurpassed among the many fine choirs in this city of choirs.

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Mendelssohn's Part-Songs for male voices, in which the entire company took part, and an excellent rendering on the violin by Mr. T. G. Buffey of Dr. Mackenzie's "Benedictus." There was a large attendance of graduates, many of whom had travelled long distances to be present, and a most enjoyable evening was spent.

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At the College of Organists, on the 10th, 11th, and 12th ult., the Examination for Fellowship (F.C.O.) was held, and of sixty-one examined the following were successful: E. A. Crusha, Tottenham; E. Dale, Rochester; Herbert Hodge, Regent's Park; P. D. Hodsoll, Farningham; J. Holgate (Mus. Bac., Dunelm), Manchester; F. W. Holloway, Streatham; A. E. Jones, Bolton; T. Keighley, Stalybridge; C. J. May, Forest Hill; Miss E. J. Priday, Brighton; C. Seal (Mus. Bac., Oxon.), Macclesfield; C. Taylor, Leicester; H. W. Tupper, Bishop's Stortford; T. J. Woodall, Sydenham. The diplomas were presented to the above by Sir William Cusins, a Vice-President of the College. On the 17th, 18th, and 19th ult. the Examination for Associateship took place, and out of 105 entries the following gained the diploma: G. P. Allen, M. Allison, E. A. Armstrong, Miss Grace Batchelder, P. L. Bryning, C. E. Cover, J. H. L. Gauntlett, A. L. Godbert, S. H. Hanson, C. E. Hester, A. Hough, N. L. Howlett, W. Hoyle, H. A. Jeboult (B.A., John's), P. Jones, J. W. J. Law, J. Marsh, G. H. Matthews, K. Peters, W. Riley, F. W. Rouse, E. W. Ruddell, J. F. Shaw, H. F. Smith, E. A. Sobey, G. H. Squier. To these the diplomas were presented on the morning of the 20th ult. by Dr. Philip Armes, M.A.

The second Concert of the Wind Instrument Chamber Music Society was given at St. James's Banqueting Hall on the 13th ult. The programme included two works new to this country—a piquant and well-written "Intermezzo Scherzando" (flute, oboe, clarinet, horn, and bassoon), by Ch. Lefebvre; and a set of six graceful Valses (pianoforte, flute, oboe, and clarinet), by J. Ehrhart. The other pieces were Mr. Charles Macpherson's Sextet, a work of much poetic charm, which gained the Charles Lucas medal at the R.A.M. last year; a Serenade for tenor voice (pianoforte, flute, oboe, clarinet, horn, and bassoon accompaniment), composed by Mr. Edward German expressly for the Society; Herzogenberg's clever if not very original or inspired Quintet, Op. 43 (pianoforte, oboe, clarinet, horn, and bassoon); and a song by Mr. G. J. Bennett. The performance of these works was in every respect satisfactory—tone, phrasing, and ensemble being alike admirable. Mr. Maldwyn Humphreys was the vocalist, vice Mr. Arthur Thompson, indisposed; the pianists were Mr. Albert Fox and Mr. Edward German; and the wind instruments were played by Messrs. F. Griffiths, E. Davies, A. Smith, J. A. Park, A. M. Lawson, A. Brain, and E. F. James.

EVERY new series of Classical Concerts deserves to be welcomed, and it is to be hoped that Mr. Theodor Plowitz, from Vienna, will receive encouragement in the enterprise he inaugurated at the Princes' Hall on Tuesday, the 24th

ult.—that is, of course, if it proves worthy of support. It must be said frankly that the first programme was scarcely a model of its kind, nor was the execution thereof above reproach. Mendelssohn's Trio in D minor (Op. 49) and Brahms's Quartet in G minor (Op. 25) are acknowledged masterpieces, but most of the other pieces might well have been spared. Strangely enough, though Mr. Plowitz is evidently an excellent pianist, with nimble fingers and a light, musical touch, he did not play any solos. Mr. Desider Nêmes, the leading violinist, has considerable technical capacity, but he might have selected something of higher value than Sarasate's Fantasia on "Faust." Madame Paula Plowitz contributed some well selected vocal pieces with moderate effect, her powerful voice being scarcely under control.

THE Hornsey and Crouch End Orchestral Society, which is still quite in its infancy, gave a very successful Concert on the 16th ult., being the first of the current season. The orchestra numbered nearly sixty performers, mostly members of the Society—strengthened by a little professional aid in the wind department and comprising forty-two strings and the full complement of wind and percussion—led by Mr. Arthur Payne. Under the direction of its painstaking and careful Conductor the orchestra has made rapid advance, tone, attack, and expression being worthy of high commendation. The programme included the "Son and Stranger" and "Mirella" Overtures; Haydn's Symphony in D, No. 7; De Beriot's Violin Concerto, No. 1, capitolly played by Mr. Payne; National Dances by Sarakowski, &c. Mr. Lawrence Fryer sang in good style Gounod's "Lend me your aid" and Handel's "Love sounds the alarm." Mr. Henry J. Baker (of the Parish Church, Hornsey) conducted with judgment and skill.

ON the evening of the 23rd ult. a Violin Recital was given by Mr. T. E. Gatehouse and the classes under his direction, at the South London Institute of Music. The pupils, numbering nearly eighty, were heard to great advantage in several concerted selections, including Bocherini's Minuet and a charming "Duo Symphonique" in three movements from the pen of Mr. Berthold Tours. Mr. Gatehouse, amongst other solo pieces, performed the same composer's very difficult, but highly effective, Romance and Tarantelle, and this was received with so much enthusiasm that it was repeated, to the renewed delight of the audience. Some excellent songs were contributed by Miss Flora Edwards and Mr. Bainbridge Hardwicke, the pianoforte parts being in the hands of Miss Biddell, Miss Margaret Doughty, and Mr. Tours, who accompanied his own compositions.

AT the Royal Academy of Music, on the 23rd ult., Mr. Tobias A. Matthay gave an Invitation Concert, consisting entirely of his own compositions. Programmes so composed are, we consider, a mistake, except, perhaps, in the case of a very few of the greatest composers. Mr. Matthay is not of these, and his music suffered in consequence. No one, however, who followed the numerous pieces of a lengthy programme (over twenty in number) could fail to recognise the skill, conscientiousness, and industry which had made them possible. Miss Dora Matthay, Miss Jessie Kennedy, and Mr. Walter Mackway sang the vocal pieces, those for pianoforte being, of course, played by the composer, who also shared with Miss Emily Christie the duties of accompanist.

AN exceedingly gifted young violinist, Miss Alice Maud Liebmann, gave a Concert at Princes' Hall on the 10th ult. The little lady, who is in her early "teens," shows plainly enough that she is of the stuff of which great players are made. Her artistic perception is remarkable, and the finish and delicacy of her phrasing, her *aplomb*, and her keen sense of rhythm all point unmistakably to a brilliant future, which we earnestly trust will not be jeopardized by injudicious friends, as so often happens in such cases. Miss Liebmann's exceptional gifts will come to maturity in their own good time, and must be allowed to do so unhampered. She was assisted on the occasion in question by Madame Belle Cole, Signor Abramoff, Mr. W. Ganz, Mr. E. Woolhouse, and other artists.

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Mendelssohn's Part-Songs for male voices, in which the entire company took part, and an excellent rendering on the violin by Mr. T. G. Buffey of Dr. Mackenzie's "Benedictus." There was a large attendance of graduates, many of whom had travelled long distances to be present, and a most enjoyable evening was spent.

At its Smoking Concert, given on the 25th ult. at the Cannon Street Hotel, the Lothbury Male Voice Choir, under Mr. T. B. Evison, and accompanied on the pianoforte by the composer, sang a selection from Mr. Henry Gadsby's interesting music to the "Alcestis" of Euripides. The portions which had been chosen for performance, and which formed the most enjoyable feature of an excellent programme, were the chorus (No. 5) "Immortal bliss"; the short but impressive Funeral March, with chorus; and the very spirited and tuneful chorus in march rhythm (No. 6) "Yes, lib'ral House," the second strophe of which had to be repeated in response to much hearty applause. Male voice choirs wishing for a change from part-songs and glees could hardly do better than take up Mr. Gadsby's capital work, which deserves much more frequent hearing than seems to be vouchsafed to it. The programme included also a new and very charming setting, by Dr. J. Iliffe, of Herrick's "Go, happy rose," and a clever humorous part-song, "Tom, he was a piper's son," by Mr. Townsend Driffield. It was perhaps a mistake to sing Grieg's "Landkjending" (Op. 31) with a pianoforte accompaniment, as the work is only relieved from monotony by the ever-changing colour of the orchestral accompaniment. The singing of the choir was good throughout.

At the College of Organists, on the 10th, 11th, and 12th ult., the Examination for Fellowship (F.C.O.) was held, and of sixty-one examined the following were successful: E. A. Crusha, Tottenham; E. Dale, Rochester; Herbert Hodge, Regent's Park; P. D. Hodsoll, Farningham; J. Holgate (Mus. Bac., Dunelm), Manchester; F. W. Holloway, Streatham; A. E. Jones, Bolton; T. Keighley, Stalybridge; C. J. May, Forest Hill; Miss E. J. Priddy, Brighton; C. Seal (Mus. Bac., Oxon.), Macclesfield; C. Taylor, Leicester; H. W. Tupper, Bishop's Stortford; T. J. Woodall, Sydenham. The diplomas were presented to the above by Sir William Cusins, a Vice-President of the College. On the 17th, 18th, and 19th ult. the Examination for Associateship took place, and out of 105 entries the following gained the diploma: G. P. Allen, M. Allison, E. A. Armstrong, Miss Grace Batchelder, P. L. Bryning, C. E. Cover, J. H. L. Gauntlett, A. L. Godbert, S. H. Hanson, C. E. Hester, A. Hough, N. L. Howlett, W. Hoyle, H. A. Jebout (B.A., John's), P. Jones, J. W. J. Law, J. Marsh, G. H. Matthews, K. Peters, W. Riley, F. W. Rouse, E. W. Ruddell, J. F. Shaw, H. F. Smith, E. A. Sobey, G. H. Squier. To these the diplomas were presented on the morning of the 20th ult. by Dr. Philip Armes, M.A.

The second Concert of the Wind Instrument Chamber Music Society was given at St. James's Banqueting Hall on the 13th ult. The programme included two works new to this country—a piquant and well-written "Intermezzo Scherzando" (flute, oboe, clarinet, horn, and bassoon), by Ch. Lefebvre; and a set of six graceful Valses (pianoforte, flute, oboe, and clarinet), by J. Ehrhart. The other pieces were Mr. Charles Macpherson's Sextet, a work of much poetic charm, which gained the Charles Lucas medal at the R.A.M. last year; a Serenade for tenor voice (pianoforte, flute, oboe, clarinet, horn, and bassoon accompaniment), composed by Mr. Edward German expressly for the Society; Herzogenberg's clever if not very original or inspired Quintet, Op. 43 (pianoforte, oboe, clarinet, horn, and bassoon); and a song by Mr. G. J. Bennett. The performance of these works was in every respect satisfactory—tone, phrasing, and ensemble being alike admirable. Mr. Maldwyn Humphreys was the vocalist, vice Mr. Arthur Thompson, indisposed; the pianists were Mr. Albert Fox and Mr. Edward German; and the wind instruments were played by Messrs. F. Griffiths, E. Davies, A. Smith, J. A. Park, A. M. Lawson, A. Brain, and E. F. James.

Every new series of Classical Concerts deserves to be welcomed, and it is to be hoped that Mr. Theodor Plowitz, from Vienna, will receive encouragement in the enterprise he inaugurated at the Princes' Hall on Tuesday, the 24th

ult.—that is, of course, if it proves worthy of support. It must be said frankly that the first programme was scarcely a model of its kind, nor was the execution thereof above reproach. Mendelssohn's Trio in D minor (Op. 49) and Brahms's Quartet in G minor (Op. 25) are acknowledged masterpieces, but most of the other pieces might well have been spared. Strangely enough, though Mr. Plowitz is evidently an excellent pianist, with nimble fingers and a light, musical touch, he did not play any solos. Mr. Desider Nêmes, the leading violinist, has considerable technical capacity, but he might have selected something of higher value than Sarasate's Fantasia on "Faust." Madame Paula Plowitz contributed some well selected vocal pieces with moderate effect, her powerful voice being scarcely under control.

THE Hornsey and Crouch End Orchestral Society, which is still quite in its infancy, gave a very successful Concert on the 16th ult., being the first of the current season. The orchestra numbered nearly sixty performers, mostly members of the Society—strengthened by a little professional aid in the wind department and comprising forty-two strings and the full complement of wind and percussion—led by Mr. Arthur Payne. Under the direction of its painstaking and careful Conductor the orchestra has made rapid advance, tone, attack, and expression being worthy of high commendation. The programme included the "Son and Stranger" and "Mirella" Overtures; Haydn's Symphony in D, No. 7; De Beriot's Violin Concerto, No. 1, capially played by Mr. Payne; National Dances by Sarakowski, &c. Mr. Lawrence Fryer sang in good style Gounod's "Lend me your aid" and Handel's "Love sounds the alarm." Mr. Henry J. Baker (of the Parish Church, Hornsey) conducted with judgment and skill.

ON the evening of the 23rd ult. a Violin Recital was given by Mr. T. E. Gatehouse and the classes under his direction, at the South London Institute of Music. The pupils, numbering nearly eighty, were heard to great advantage in several concerted selections, including Boccherini's Minuet and a charming "Duo Symphonique" in three movements from the pen of Mr. Berthold Tours. Mr. Gatehouse, amongst other solo pieces, performed the same composer's very difficult, but highly effective, Romance and Tarantelle, and this was received with so much enthusiasm that it was repeated, to the renewed delight of the audience. Some excellent songs were contributed by Miss Flora Edwards and Mr. Bainbridge Hardwicke, the pianoforte parts being in the hands of Miss Biddell, Miss Margaret Doughty, and Mr. Tours, who accompanied his own compositions.

AT the Royal Academy of Music, on the 23rd ult., Mr. Tobias A. Matthey gave an Invitation Concert, consisting entirely of his own compositions. Programmes so composed are, we consider, a mistake, except, perhaps, in the case of a very few of the greatest composers. Mr. Matthey is not of these, and his music suffered in consequence. No one, however, who followed the numerous pieces of a lengthy programme (over twenty in number) could fail to recognise the skill, conscientiousness, and industry which had made them possible. Miss Dora Matthey, Miss Jessie Kennedy, and Mr. Walter Mackway sang the vocal pieces, those for pianoforte being, of course, played by the composer, who also shared with Miss Emily Christie the duties of accompanist.

AN exceedingly gifted young violinist, Miss Alice Maud Liebmann, gave a Concert at Princes' Hall on the 10th ult. The little lady, who is in her early "teens," shows plainly enough that she is of the stuff of which great players are made. Her artistic perception is remarkable, and the finish and delicacy of her phrasing, her *aplomb*, and her keen sense of rhythm all point unmistakably to a brilliant future, which we earnestly trust will not be jeopardized by injudicious friends, as so often happens in such cases. Miss Liebmann's exceptional gifts will come to maturity in their own good time, and must be allowed to do so unhampered. She was assisted on the occasion in question by Madame Belle Cole, Signor Abramoff, Mr. W. Ganz, Mr. E. Woolhouse, and other artists.

MR. SARASATE'S Concerts follow and resemble one another, and there is no necessity to linger over that of the 9th ult., which was an orchestral performance. Max Bruch's

Concerto in D minor (No. 3) is now becoming a familiar work, but its beauties are certainly not yet stale. The lovely slow movement has few equals and fewer superiors in the entire repertory of violin music. The Spanish artist's other solos, which, like the Concerto, he played in his most brilliant manner, were Saint-Saëns's showy Rondo Capriccioso in A minor and his own "Muñeira," but, as usual, there were several additions to the programme as announced. Sir William Cusins's orchestra was in excellent form, and rendered a large amount of justice to Mendelssohn's "Hebrides" Overture and Grieg's "Peer Gynt" Suite.

THE Balfé Quartet, under the direction of Mr. Sinclair Dunn, gave a second performance of Balfé's operetta "The Sleeping Queen," at the People's Palace, on December 31, and were specially well received. Miss Emma Fenn took the part of the *Queen*; Miss Susetta Fenn that of *Donna Agnes*; Mr. Sinclair Dunn was *Don Philippe*; and Mr. Frank Swinford, the *Regent*. Mr. Dunn also gave his entertainment "The Songs of Britain" at the Palace, on the 9th ult., to a large audience. He was assisted by Miss Susetta Fenn and Miss Jessie Radford.

At the New Year's gathering of the workers of the United Kingdom Band of Hope Union, held in Exeter Hall, on the 7th ult., a prominent portion of the evening's proceedings consisted of the appearance of a choir of boys from the Temple Church, by permission of Dr. Hopkins, under the direction of Mr. Haydn Grover. Trios and duets by Mendelssohn, Rheinberger, Foster, and W. Little were beautifully sung and received with much appreciation by the large audience present.

THE portable metal music-stand of Messrs. Harrow and Co. is sufficiently familiar. They have now most ingeniously adapted the invention to a music-stool. This strong yet light and decidedly elegant seat is of course adjustable at various heights, and when not in use can be folded and carried in the hand as easily as a satchel. The thing is so simple and useful that one wonders it was not thought of before.

ON Sunday afternoon, the 15th ult., Handel's Oratorio "The Messiah" was given at St. John the Evangelist, Waterloo Road, by the Oratorio choir of the church. The solos were contributed by Madame Bella Monti, Miss Mary Tunnicliffe, Mr. Gilbert Denis, and Mr. Frederick Winton. Mr. S. S. Martyn conducted, Mr. Henry J. B. Dart supplying the accompaniments on the organ. Mendelssohn's "St. Paul" was to be given on the 29th ult.

A VAST crowd assembled at the annual Dedictory Festival held at St. Paul's on the 25th ult. The Service was that by Stanford in A, and the Anthem consisted of selections from Mendelssohn's "St. Paul." The soloists were Messrs. Alfred Kenningham, Fryer, R. E. Miles, De Lacy, Kempton, and Letts. Dr. Martin conducted, Mr. W. Hodge was at the organ, and the choir was largely augmented for the occasion.

THE new organ built by Messrs. Norman Bros. and Beard for St. Frideswide's Church, Poplar, was opened by Sir Walter Parratt on December 29. The chief pieces in his programme were: Pastorale from the Christmas Oratorio, J. S. Bach; Toccata Concertante, J. S. Bach; and Overture "Athalia," Handel. The action to the organ is electric on the Hope-Jones system.

THE organ just erected in Hackney Road Chapel, which formerly stood in Spitalfields Wesleyan Chapel, has been removed, rebuilt, and enlarged by Mr. F. A. Slater, of Bow, and was opened, on the 19th ult., with a Recital by Dr. C. J. Frost, when the choir of Dr. Stephenson's Children's Home sang three anthems, under the conductorship of Mr. F. A. Mann, their Choirmaster.

A BALLAD Concert was given by Mr. J. V. Rockley at Stratford Town Hall on the 18th ult. The artists were Mrs. Hutchinson, Madame Patey, Miss Ethel Bevans, Miss Adela Duckham (violin); Messrs. Charles Chiley, J. D. Fitzgerald, Fred. Bevan, Signor Tito Mattei, and a glee party.

AN excellent performance of Mendelssohn's "Hear my Prayer" was given at All Saints' Church, Tufnell Park, on the 15th ult. Miss Agnes Walker was the soloist. Mr. Francis Hemington presided at the organ.

THE considerable influx of orchestral students into the Royal Academy of Music during the last year or two has obliged the Committee of Management to institute an additional orchestral class, which will commence operations very shortly.

MISS KATE CHAPLIN had the honour of playing several violin solos to the Queen at Osborne on the 16th ult. She was accompanied by Miss Nellie Chaplin. Her Majesty afterwards graciously acknowledged the pleasure she had received and complimented Miss Chaplin on her talent.

THEIR Royal Highnesses the Princess of Wales and Princess Christian have graciously accepted copies of Mr. W. M. Wait's new Christmas Cantata "God with us," just published by Messrs. Novello, Ewer and Co.

EVERY Wednesday during Lent, and also on Good Friday, at 8 p.m., Sir John Stainer's "Crucifixion" is announced to be sung at St. Peter's Church, Cranley Gardens, under the direction of Mr. Herbert Hodge.

ON the 2nd, 9th, 16th, and 23rd of the present month Concerts will be given at the Royal Victoria Hall, Waterloo Bridge Road. Two will consist of ballads and two of operatic selections with illustrative tableaux.

WE hear from Rome that Signor Capocci, the Organist of St. John's Lateran, will visit London in April for the purpose of giving Organ Recitals.

MUCH sympathy has been shown by the press, the profession and the public generally with Mr. August Manns, whose wife died on the 7th ult.

FOUR Concerts will be given by the Musical Artists' Society in March, May, and June.

## REVIEWS.

*Richard Wagner und Schopenhauer.* Von Dr. Friedrich v. Hausegger. [Leipzig: F. Reinboth.]

IN this interesting pamphlet, "Richard Wagner und Schopenhauer," Dr. Friedrich v. Hausegger discusses the relationship existing between the ideas contained in the music-dramas of the former and the philosophical principles of the latter, and points out that the "Nibelungen" poem was written before Wagner became acquainted with Schopenhauer's teachings. From similar germs—the Indian sources whence Schopenhauer developed his theory and the Nibelung myth whence Wagner evolved his music-drama are clearly allied the one to the other—sprang in one case philosophy, in the other, philosophy *plus* art. Wagner's "Nibelungen" was indeed something more than a product of reflection, a mere dramatising of Schopenhauer's philosophy. Already in the "Flying Dutchman" we have unconscious Will becoming conscious; by a vision *Senta's* heart is first filled with longing, but the appearance of the *Dutchman* causes that unconscious longing to become conscious love. Again, in "Lohengrin," we have a pictorial and striking illustration of Schopenhauer's theory of Will and intellect. In the original plan of the "Nibelungen" *Wotan* was a type of human nature, of Will ever striving to become conscious, and thus leading to individualism and selfishness. But the poet threw out hopes of a joyful hereafter; it was only in the later plan and in "Tristan" that the colours assumed a darker hue. Here, then, Wagner seems attempting to solve the mystery of life; poet and philosopher started from the same idea, but Wagner only gradually came to feel that all was vanity and vexation of spirit. In *Siegfried*, Wagner is said to have drawn an ideal picture of a *free* man, one in whom emotion and intellect were in complete union. Love was the source of his nature, and an object of that love was *Brünnhilde*, daughter of *Wotan* (Will) and *Erda* (the All). Dr. Hausegger explains in much interesting detail the philosophical meaning of the various personages, etc., of the "Nibelungen," showing how fully Wagner and Schopenhauer were at one in their views of life. In the end he bids us note that Wagner was also strongly influenced by Schiller, and that *Siegfried* pulsating with life and *Brünnhilde* with sympathy and love were, in fact, the outcome of

\* Will in the Schopenhauer sense—i.e., the inner self or inner life.

that influence. "In presence of these two beings," says our author, "the Schopenhauer view of the world falls into powerless self-annihilation." Schiller understood the limitations of life, but he encouraged man to believe that he was free—even though it be only illusion. In the "Nibelungen" Wagner does not preach the gospel of the renunciation of the Will, but rather the highest and purest revelation of that Will. In "Parsifal" Wagner presents to us something even higher, nobler than the love of Siegfried and Brünnhilde; here he shows us purified love; love strengthened and perfected by knowledge and suffering. Both Schopenhauer and Wagner recommended a religious life as the highest blessing; the one, however, meant a passive, the other, an active religion. This very brief and necessarily imperfect *résumé* of the contents of Dr. Hausegger's thoughtful little pamphlet may induce our readers to examine it for themselves, and in that case these few lines will have accomplished their purpose.

*The Parish Choir-Book, No. 86—101.*

[Novello, Ewer and Co.]

A FEW words concerning each of these numbers of a useful publication must suffice. No. 86 is a chant *Te Deum* in E flat, for treble voices, by H. J. Sumner. The harmonic progressions are sometimes open to question, and the composer, who has ability, should devote some time to further study. More praise is due to the next number, a spirited four-part setting of the evening canticles, by T. Tallis Trimmell. The C sharp (third bar of the second page) should surely be D flat. No. 88, chant *Te Deum*, in four parts, by Boyton Smith, is very melodious and pleasing. More ambitious than any of the foregoing is the *Magnificat* and *Nunc dimittis* in D, by A. Wellesley Batson (No. 89). It is very bold in general, and the harmonies are modern and effective, the service being suitable for festival occasions though not by any means difficult. The next three numbers are also capital settings of the evening canticles, No. 90, by G. F. Wesley Martin, being straightforward and church-like; No. 91, by Frederick Iliffe, noteworthy for the independent and orchestral-like accompaniment; and No. 92, by A. M. Goodhart, for its free and modern character. This last has also a bold and picturesque accompaniment. No. 93 is a vigorous chant setting, in common time, of the *Benedicite*, by Henry Gadsby. No. 94 is another setting in the more usual 3-2 measure, the three chants being respectively by Turle, Hayes, and Professor Bridge. Now we have a change, No. 95 being Merbecke's well-known *Nicene Creed*, with accompaniments by Sir Joseph Barnby. These are so arranged that they may be sung by voices in four parts, but unison is on more than one account to be preferred. Dr. G. C. Martin's *Benedicite* (No. 96) is unusually elaborate, though the chant form in 3-2 measure is preserved. The treble voices are in two parts, and the setting throughout is extremely effective. No. 97 is a setting of the *Magnificat* and *Nunc dimittis* in free chant form, by T. Tallis Trimmell, the principal figure resembling the Parisian Tone. Another setting of the *Benedicite* by G. C. Martin is furnished in No. 98. This is a really fine example of the quadruple chant and may be warmly recommended. Dr. Martin is also the composer of the *Magnificat* and *Nunc dimittis* (No. 99), an effective version in free chant form for four voices; and of another setting of the *Benedicite* (No. 100), also in quadruple chant form, with some striking key progressions and modern harmonies. The last on our present list is a setting of the *Benedicite* by W. T. Best, in which the tenors and basses and the trebles are employed alternately in unison, the second part of every other verse being in harmony. The effect is peculiar, but not unpleasant.

*The Orpheus, New Series, Nos. 230—242.*

[Novello, Ewer and Co.]

THE first three of this series are by the lamented composer Hermann Goetz. Their titles are "October Song," "A Forest Scene," and "Drinking Song," the second and third being bright and cheerful, and the first necessarily somewhat sad though by no means gloomy. To the lovers of German part-song they will be welcome. No. 233, "Heave the Anchor," by the late W. A. Barrett, is a nautical ditty of a somewhat quiet and subdued character,

but expressive and pleasing. The next is "The Goslings," one of Professor Bridge's very clever and humorous ditties, in which Mendelssohn's Wedding March is introduced with truly comical effect. No. 235, "The Stream," by John P. Attwater, is a placid and agreeable part-song without any special characteristics. No. 236, "Ode to the Terrestrial Globe," and No. 237, "An Old Rat's Tale," are further examples of Professor Bridge's skill in the concoction of laughable part-songs. The second is the more elaborate and the more effective of the two. No. 238, "Cupid once upon a bed of roses," by J. Varley Roberts, is a bright and nicely written part-song, of a more sober character as regards the words. Nos. 239 and 240 are "I prithee send me back my heart" and "The Cryer," by King Hall. Sir John Suckling's verses have been set in musically and expressive style, and those of Michael Drayton with much vigour and piquancy, including some effective points in imitation. No. 241, "A wet sheet and a flowing sea," by Arnold D. Culley, is a genuine part-song of the strophic kind, the stirring verses being set to appropriately bright and energetic music. The next and last for the present is "Salvete cives nostri," being a setting by A. L. Peace of Latin verses by H. A. Strong, and dedicated to the Liverpool University Musical Society. It is a capital example of a style of song more popular in Germany than in this country, and it has an obbligate pianoforte accompaniment.

*Short Settings of the Holy Communion Office. Nos. 19-24. [Novello, Ewer and Co.]*

IT is scarcely necessary to remind our readers that these settings of the Sacramental Service are comprehensive, including not only every portion of the office in the English Prayer Book that can be musically rendered, but the *Benedictus* and the *Agnus Dei*, the use of which is, of course, optional. With these prefatory remarks, we will proceed to note briefly the salient features of the settings at present to hand. No. 19 is in E, by J. R. Alsop. It is smoothly and pleasantly written in four-part harmony except in the two sections above-mentioned, in which a treble soloist is required. Mr. Alsop pays commendable attention to the proper accentuation of the words, a matter in which even composers of distinguished ability are frequently careless. In this respect Mr. F. Iliffe, the composer of No. 20, in C, sometimes errs in the setting of the *Credo*; but a skilful choirmaster, knowing the significance of each clause, could easily put matters right, and the trouble would not be thrown away, for the music throughout is very expressive and full of effective points. No. 21, in G, by Hugh Blair, is for tenors and basses only in two parts, but to a large extent in unison. It may be said to be founded on one melodious theme which recurs again and again, and it is throughout simple, straightforward, and unaffected. No. 22, by I. H. Stammers, in E flat, is in four-part harmony, and includes settings of three of the Offertory Sentences and the *O Salutaris*. Brief phrases for solo voices occur, but only two or three times in the course of the service. No. 23 in G, by Ferris Tozer, is for treble voices, mostly in two parts or unison, but occasionally in three or four parts with a solo voice in addition. The composer writes with considerable boldness and freedom of style, and his service contains plenty of interesting work. The last of the present series is in D, by J. W. Elliott. This is for mixed choir in four parts and is noteworthy for chromatic and striking harmonic progressions, chiefly, however, in the accompaniment, for the voice parts are by no means difficult.

*Kirmess. Rustic Pictures for Pianoforte Duet. By Heinrich Hofmann. [Novello, Ewer and Co.]*

THE characteristics of this popular composer's style are so well known that an enumeration of the titles of these pretty pieces will almost suffice to indicate their nature. We have first a March, illustrating the "Arrival of the Visitors"; followed by a graceful "Ländler," a rollicking Drinking Song, and an *Andante* called "In the Arbour," the "meaning" of which may be guessed without much difficulty. These four form Book I. The second consists mainly of "The Travelling Show," four humorous pieces in which imitative effects play a considerable part, and respectively entitled "Indian Dance," "Sword Dance,"

"Chinese Jugglers," and "The Strong Man." An expressive piece, headed "Good-night," forms an appropriate and restful conclusion. All the pieces are within the means of players moderately equipped in the matter of technique.

*Novello's Octavo Edition of Trios, Quartets, &c. Nos. 265 and 266.* [Novello, Ewer and Co.]

HERE we have two compositions for female voices in four parts, by Marie J. A. Wurm, who is at present perhaps better known as an accomplished pianist than as a composer, though she has evidently abundant talent in the latter capacity. The first of her part-songs, "Some strain that once thou heardest," has English and German words and displays the influence of Mendelssohn; it is written with refined feeling, the peroration being remarkably expressive. "About the sweet bag of a bee," words by Herrick, is a lively and piquant ditty, and, as in the previous example, the accompaniment is optional. Further contributions from Miss Marie Wurm's graceful pen will be anticipated with pleasure.

#### FOREIGN NOTES.

M. MASSENET's opera "Werther" was performed for the first time in Paris, at the Opéra Comique, on the 17th ult., and was exceedingly well received, both on the part of the audience and by the press. On the same evening M. Massenet's "Le Cid" was revived at the Grand Opéra, with Madame Caron in the part of *Chimène*. "Werther" was also announced to be brought out at the Théâtre de la Monnaie, Brussels, at the end of last month.

We read in *Le Guide Musical* that the late M. Victor Wilder's translation of the book of "Die Walküre" is undergoing a thorough revision at the hands of M. Nutter, of Paris, with a view to the forthcoming first production of the work at the Brussels Théâtre de la Monnaie. M. Wilder's version, it appears, is considered somewhat too free, and not always well adapted to the music, from a declamatory point of view.

Beethoven's "Fidelio," with M. Gevaert's recitatives replacing the spoken dialogue, is to be remounted during the current season at the Paris Opéra; Madame Rose Caron and MM. Alvarez and Plançon in the principal parts.

M. Alexandre Guilmant, the well-known Organist of La Trinité, Paris, has been nominated a Chevalier of the Legion of Honour.

M. Vincent d'Indy's important *legende dramatique* "Le Chant de la Cloche," first produced in 1885, but which had not been heard in Paris for a considerable time, was performed at M. Lamoureux's Concert on the 15th ult., when it created a very marked impression. The work had been carefully rehearsed, with the co-operation of the composer, and the performance is described as a remarkably fine one.

At Madrid recently a short sacred Cantata for solo tenor and bass, chorus, organ, and orchestra, by Luigi Mancinelli, was performed at a High Church Festival, under the composer's direction. The words are by the Archbishop of Toledo, and the work was written for the special use of the infantry of the Spanish army, from the officers of which Signor Mancinelli subsequently received a letter of thanks accompanied by a valuable diamond ring.

Notwithstanding the supposed apathy of the public complained of on the part of Italian *impresari*, there will be no less than sixty-four lyrical establishments open during the coming carnival season. The most notable novelty to be produced during that period is Verdi's "Falstaff," which is in active preparation at the La Scala, of Milan, the strictest secrecy being observed, as in the case of the master's "Otello," concerning the details of the work by all concerned.

Mascagni's "I Rantzau" was brought out on the 7th ult., at the Imperial Opera of Vienna, with somewhat qualified success, the fourth (and last) act only meeting with genuine and unanimous applause.

A posthumous opera buffa by Almicare Ponchielli, the composer of "Gioconda," has just been performed, for the first time, with great success, at Genoa. It is entitled "Il parlatore eterno," the libretto by Ghislanzoni, the author of the book of "Aida."

An opera entitled "Spartacus," by the Italian composer Signor Platania, is shortly to be brought out at the Berlin Royal Opera.

The San Carlos Theatre, at Lisbon, which has been closed for some time past in consequence of the precarious financial status of the country, re-opened its doors, on December 31, with a performance of "Lohengrin." The King of Portugal and the *élite* of Lisbon society were present on the occasion, and the season bids fair to prove a very successful one.

We hear from Mayence, the native town of Peter Cornelius, of an excellent first performance, at the Stadt-Theater, of that still too much neglected composer's opera "Der Cid." Capellmeister F. Steinbach conducted, and the audience were most enthusiastic in their applause. The work was first brought out at Weimar in 1865, and has been given within the last few years at one or two South German lyrical establishments.

A committee was formed last month, at Leipzig, under the presidency of Court-Councillor Dr. Heinze, for the purpose of raising the necessary funds for the acquisition of Herr Oesterlehn's unique collection of Wagneriana known as the Wagner Museum in Vienna. The sum asked for is £4,250, the owner having expressed his willingness to hold the collection over, upon certain conditions, until April, 1895, by which time, it is hoped, the required purchase money will have been raised and the collection secured by the Bayreuth master's countrymen.

According to some interesting statistical notes, contained in the "Bayreuther Taschen-Kalender" for the current year, there have been 850 performances of Wagnerian operas in sixty-nine leading towns of the fatherland from July, 1891, to July, 1892. The greatest number of representations were accorded to "Lohengrin"—viz., 219—"Tannhäuser" coming next with 187, "Der fliegende Holländer" and "Die Walküre" being third in order with ninety-three performances each; "Die Meistersinger" following at some distance with seventy-five performances, and so on.

The fiftieth anniversary of the first performance of Wagner's "Der fliegende Holländer" was celebrated last month at the Dresden Hof-Theater. The work was brought out here, under the composer's direction, on January 2, 1843. An interesting paper upon the subject, from the pen of Herr Albert Heintz, is just now being published in the Berlin *Allgemeine Musik-Zeitung*.

Wagner's "Rienzi," in the revised version of the score, is to be performed at the Berlin Opera on the 13th of next month, the anniversary of the death of the Bayreuth master. The work is being newly mounted with much care and will be given without any curtailment.

A one-act comic opera, entitled "Oberst Lumpus," by Theobald Rehbaum, was brought out on the 9th ult. at the Kroll'sche Theater, Berlin, where it met with a very favourable reception. The libretto (written by the composer) is founded upon a story contained in Grimm's "Simplicissimus," and is said to be abounding in humorous situations, while the music is described as melodious and ably instrumented.

Bizet's "Djamileh" was brought out last month with great success both at the Cologne Stadt-Theater and the Munich Royal Opera.

A new comic opera, by Johann Strauss, entitled "Princess Ninetta," was brought out with much success at the Theater an der Wien, Vienna, last month, in the presence of a numerous audience, including the Emperor Francis Joseph. The music is spoken of as being conceived in the composer's happiest vein, and the return to his own particular sphere of art of their favourite, after his recent not too successful essay in grand opera, is hailed with delight by the Viennese public.

Herr Emil Sauer, the eminent pianist, has created an extraordinary amount of enthusiasm in Concerts recently given by him at St. Petersburg.

A series of model performances of opera are to be given in July next at the Coburg Theatre, for which purpose a number of eminent vocal artists has already been engaged.

A musical festival on a large scale is to be held in Whitsuntide at Heidelberg, under the direction of Herren Felix Mottl and Philipp Wolfrum.

A very interesting series of personal reminiscences of the late Robert Franz is just now being published in the *Musikalisches Wochenblatt*, of Leipzig, from the pen of Dr. Arthur Seidl.

Tschaikowsky's new one-act opera "Iolantha" (the libretto founded upon Henrik Hertz's novel "King René's Daughter") was produced last month at the Hamburg Stadt-Theater, under the direction of Herr Mahler, but can scarcely be said to have scored a success. Another new operatic work, "Iolanda," the subject taken from the same source, and set to music by the Russian composer Yufferoff, was announced to be performed at St. Petersburg last month.

Yet another one-act opera, "Yolande," libretto and music by a young French composer, M. Albéric Magnard, which appears to have met with little more than a *succès d'estime*, was brought out at the Théâtre de la Monnaie, Brussels, on December 27 last.

M. Camille Saint-Saëns is just now staying in Algiers, where he is engaged upon completing the score of an unfinished opera by the late M. Guiraud.

A correspondent reports to us, from Darmstadt, the very favourable reception accorded to the first performance, at the Hof-Theater, on the 8th ult., of Herr Bruno Oelsner's one-act opera "Vardhamana," already alluded to in our Notes in connection with the recent first performance of the work at Cassel. Herr Oelsner is a member of the Darmstadt Orchestra and a pupil of Herr de Haan, the excellent capellmeister at the Hof-Theater.

At a recent sale of Autographs held at Berlin the sum of ten pounds was paid for a manuscript by Mendelssohn bearing the title of "Duetto for pianoforte, Allegro brillante."

Dr. Hans von Bülow, who has been somewhat seriously indisposed of late, is undergoing a treatment for a neuralgic complaint at an institution near Berlin. His place as Conductor of the Berlin Philharmonic Concerts was taken last month by Herr Felix Mottl, of Bayreuth reputation.

Another of the ever-increasing number of one-act operas made its successful *début* recently at the Krollische Theater in Berlin. It is entitled "Der Schwur," and as regards the nature of its subject and the treatment thereof may be looked upon as a pendant to "Cavalleria Rusticana." The composer is Herr Wilhelm Reich, Herr Max Singer being the librettist.

The new opera "The Witch," by the young Danish composer, A. Enna, was performed for the first time on the 13th ult. at the Royal Opera of Berlin, and met with a favourable reception.

The Berlin Opera will shortly bring out a new one-act opera, entitled "Angla," by the talented Berlin composer, Herr Ferdinand Hummel.

Professor Albert Becker, of Berlin, has declined the offer of the cantorate of St. Thomas's Church, Leipzig, the German Emperor having expressed his especial desire to retain the services of the distinguished musician in his capital.

Baron Perfall, the able Intendant of the Munich Royal Opera, is expected shortly to retire from that position, which he has occupied with distinguished success for a number of years.

Count Geza Zichy, the present artistic director of the National Theatre at Buda-Pesth, has accepted for performance here two new operatic works by native composers—viz., "Toldy's Love," by the principal of the Hungarian Musical Academy, M. Mihalovich, and "The Violin-maker of Cremona," by M. Hubay, a professor at the Buda-Pesth Conservatoire. At Pressburg a new one-act opera entitled "Yadwiga," by a hitherto unknown native composer, August Norgauer, met with a most enthusiastic reception last month, while another new operatic work, "The Knight of Malta," by a young composer with the *nom de théâtre* of Léon d'Amant, was hailed with delight last month at Debreczin.

Anton Rubinstein has promised to conduct a performance of his Oratorio "The Lost Paradise" at the Vienna Singakademie, in March next.

Herr Franz Mannstaedt, court-capellmeister in Wiesbaden, has accepted the conductorship of the Berlin Philharmonic Orchestra upon the retirement from that post, in April next, of Herr Rudolph Herfurth.

A new String Quartet by Tschaikowsky has just been performed for the first time in St. Petersburg. It is considered one of the most mature works by the Russian master.

Wagner's "Nibelungen" Trilogy was to be performed for the first time in the Hungarian language, last month, at Buda-Pesth, under the conductorship of M. Rebeck.

A most enthusiastic reception was accorded to Wagner's "Die Meistersinger" at the Teatro Regio, in Turin, where the work was produced, for the first time, on December 28 last.

## CORRESPONDENCE.

### FOLK-TUNES, &c., IN BEETHOVEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The reference in your very interesting December number to "Folk Tunes in Beethoven's Orchestral Works" led me to notice what appears to me such in the Fourth Pianoforte Sonata (Op. 7). At the fifty-ninth bar of the first movement begins what one might call the essence of the theme of the first of the waltzes published under Beethoven's name. In Grove's Dictionary it is stated that this waltz really originated with Franz Schubert, but, unless the resemblance is a mere coincidence, both composers may have taken the theme from a Volkslied. In my particular case this may only be a re-discovery, but whether or no, I can't help referring to two other resemblances I noticed at the same time. In the same Sonata, from the forty-fourth to the fifty-fifth bars, are to be found the subject which occurs again in the *Finale* of Op. 31, No. 3. Then again, in the No. 5 (Op. 10, No. 1), the ninth, tenth, and eleventh bars, counting from the double bar in the *Finale*, seem to contain, if not the actual notes, at least the rhythm and a foreshadowing of the meaning of the theme of the C minor Symphony.

My excuse for troubling you with these must be that I have hitherto noticed so few references to supposed repetitions of himself by Beethoven that what I have pointed out may be new to others than myself.

Your obedient Servant,

D. N. COTTON.

9, Cobden Crescent, Edinburgh,  
January 3, 1893.

### A PART-SONG CATALOGUE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me, through the columns of your influential journal, to draw the attention of the numerous lovers of secular part-music to a MS. catalogue of glees, madrigals, part-songs, &c., which for nearly half-a-century I have been occupied in compiling, containing now upwards of 27,000 titles? The dates range from 1226 to the present day, from the Rota "Sumer is i cumen in" to Dufay, Binchois, Josquin des Prés, Arcadelt, Di Lasso, the English and Italian madrigalists, and the old English glee composers downwards. It also includes the principal operatic trios, quartets, &c., of both native and foreign writers. The composers of the large number referred to are more than 3,200, of whom Sir H. R. Bishop contributes 326, Luca Marenzio 286, Samuel Webbe 211, Dr. Callcott 167, Sir G. A. Macfarren 195, J. L. Hatton 217, and so forth.

No further explanation seems necessary here, but I shall be happy to reply to any enquirer.—Yours, &c.,

D. BAPTIE.

466, St. George's Road, Glasgow.

### BYZANTINE MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have not long returned from a toilsome journey in the East, and have seen for the first time your August number, containing a friendly criticism of my recent "Treatise on Byzantine Music." With your permission I will

explain why it is that "technical terms are occasionally used in a sense quite other than that which obtains among English musicians. For instance, all through the book the tritone is called a 'major (!) fourth.'"

During the whole of my professional career, from 1844 to 1869, I always insisted on the clear and congruous musical nomenclature laid down by the late Gottfried Weber, who on this particular point expressed in other words what I summarise in paragraph 5 of my book: "In the diatonic scale there are two varieties of each of the numeric intervals, major and minor. Thus, of the second, there are two minor and five major; of the third, there are four minor and three major; of the fourth, there are six minor and one major," &c. I always preferred Mr. Weber's plan of describing the diatonic fourths (and fifths) after the manner of the other intervals, as "minor and major," rather than as—(1) "perfect and imperfect," or (2) "consonant and dissonant," or still less as (3) "augmented or superfluous (fourth) and diminished (fifth)"; for (1) and (2) are sentimental rather than descriptive, and (3) is absolutely false.

Trusting to your kindness to admit the above explanation, I remain, Sir, very truly yours,

S. G. HATHERLY,  
Protosphyter of the Greek Church.  
Egremont, Cheshire.

## MOTION AND MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am not a professional musician; but, as the writer of a letter to you on "Melody in Speech," which appeared in your issue of May 1, 1887, in which some rather interesting notes were published, I am glad to be able to corroborate what your correspondent, Mr. Metcalfe, in this current number of *THE MUSICAL TIMES*, hints at—viz., the probability of the connection between Motion and Music.

I seldom travel by rail without vivid and original musical motives filling my brain, to such an extent and with such force and "colour," indeed, as to make me regret that there is no method for recording sensations and ideas so rich and exhilarating.

I am very sure that many musically-endowed souls have the same experience.

There can be no shadow of doubt that to persons in whom the "creative faculty" lies in germ, and seldom, perhaps, meets with the proper stimulus for its outcome, the complicated rhythms caused by the noises—strange as it may seem—of the various mechanical movements of an express train, do really call up from an apparent chaos suggestions of musical forms and phrases. I can readily believe that Sir George Macfarren did not only "make up canons," but turned them to good use afterwards.

The subject is well worth investigation.—I am, &c.,

January 21, 1893.

F. R. C.

## DURHAM UNIVERSITY DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some months ago I wrote to Durham University requesting particulars of examinations for degree of Mus. Bac. To my surprise and disappointment Dr. Armes informed me women were not eligible for the degree, but might go through the examinations and receive a certificate, if successful. Dr. Armes further added, "No lady has, as yet, graced the University by her presence." Neither, should I imagine, will she ever do so under existing arrangements. Surely, as we should pay the same fee, and go through the same anxieties under examination as our musical brothers, we should be entitled to an equal reward! Is it not possible to alter the rules in this respect, so that both sexes may enter for the degree on a common level?—Faithfully yours,

AMY C. G. CLAPSHAW,  
Sub-Professor, R.A.M.  
8, Trinity Place, Windsor.

## TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. SMITH.—The song by Mr. Cowen which your name is published by Boosey and Co.

B. O. S., Preston.—There is a Symphony by Haydn entitled "Roxelana," so called because the Allegretto consists of variations on the French romance of that name.

J. WORTH, Liverpool.—The B minor Minuet, by Schubert, is the third movement of the so-called "Fantasia" in G (Op. 78).

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADDESTONE.—An excellent Concert was given in the village hall, on the 5th ult., by Miss Maude Darling, a pupil at the Guildhall School of Music, assisted by her master (Mr. D. Strong), Miss Old, Miss A. Montague, Mr. E. Epstein, Mr. H. Waldo Warner, and Mr. C. Watkins Old. The programme arranged was greatly appreciated. Miss Maude Darling is the possessor of a pure soprano voice of wide compass and phrases very intelligently.

ANDOVER.—Mr. A. C. Bennett's annual Concert took place on the 17th ult. A string orchestra, composed of his pupils, played Mozart's Symphony (No. 32), "Eine Kleine Nachtmusik," and other pieces in a highly finished style. Master Victor Buckland and Miss Nellie Edwards received much applause for their solos. Mr. Prosper Burnett delighted the audience with two violoncello solos, and Mr. E. Christopher Young (pupil of Mr. Dannreuther) charmed greatly with two pianoforte solos. The vocalists were Miss Mary Hickley (of Southampton), Rev. J. P. May, and Mr. Alfred Watts. The programme included a Romance (MS.) for violin and pianoforte, by Dr. George J. Bennett.

BERKHAMPTSTEAD.—A selection from *The Messiah* was ably rendered at the Parish Church by the choir, at Evensong, on Christmas Day, under the direction of Mr. Frank Gatward, Organist and Director of the Choir. There was a large congregation. On the following Thursday two successful Concerts were given in the Town Hall by the Haresfoot Ladies' Band, assisted by Miss Kentish Moor, Mrs. Layton, the Rev. W. M. Smith-Dorrien (Minor Canon of Durham Cathedral), Mr. Duchesne, and Mr. Layton.

BIGGAR, N.B.—A most successful performance of *The Messiah* was given in the Parish Church on Sunday, December 25, by the choir. The solos and choruses were exceedingly well rendered, especially "Lift up your heads" and "Hallelujah." The church was crowded. Miss Mary Murray, of Heavyside, presided at the organ, and Mr. John Inglis conducted.

CHIGWELL.—A "Tennysonian" Concert was given with great élan in the Grammar School, on the 19th ult. The School Choir sang part-songs by Silas, Barnby, Bridge, &c., and one specially written for the occasion by Mr. Henry Riding. An interesting programme of the best settings of the late poet's words was well rendered by Miss Edith Savill, Miss Ethel Sanders, Messrs. Herbert Clinch, Jordan, Ashworth, Vulliamy, and the Revs. H. de Vere Welchman and G. B. Doughty. Mr. Henry Riding was an able accompanist and conductor. A Carol Service was held at the Church on the 8th ult., preceded by a short Organ Recital given by Mr. Arthur George. The solos were sung by Master Denham Groome and Mr. Herbert Clinch.

CHRISTCHURCH, N.Z.—The Liedertafel's Ladies' Night Concert, on December 1, was a great success. Mr. Millar, Mr. Barkas, and Mr. Day sang several solos, and Mr. Wallace conducted the part-songs, besides playing two violin solos, one of which, Dr. A. C. Mackenzie's "Benedictus," created a great impression.

CORK.—At the Imperial Hotel, on the 5th ult., before the Cork Literary and Scientific Society, Mrs. Brownlow delivered a most interesting Lecture on "Music before the Christian Era." This lady's intelligent efforts to create an interest in the history of Art deserve the warm support of musicians, and it was gratifying to note that the Lecture in question was largely attended.

DALTON-IN-FURNESS.—The Choral Society gave a select Concert on the 18th ult., under the conductorship of Mr. W. Griffith, whose compositions mainly filled the first part. Psalm xxiv. was set to music by him for solo and chorus. The principals were Miss Marjorie Eaton, Miss Tones, Mr. Pass, and Mr. Telfer. Mons. Lextine led the band and also played Mendelssohn's Violin Concerto. There was a large and immensely appreciative audience, Miss Eaton being rapturously received each time.

DUNDALK.—Schubert's Mass in G (No. 2) was sung in St. Malachy's Dominican Church on Christmas Day with full orchestral accompaniment.

**EXETER.**—On New Year's Day, in the afternoon, a special Service was held at St. James's Church, consisting of the carols sung on Christmas Day, with organ and orchestral accompaniment. Gounod's "Nazareth" was also sung by the Rev. H. Gibbon with good effect. Handel's Largo and Mendelssohn's "War March" (*Athalia*) were excellently played. Mr. E. Saulze conducted with skill and Mr. E. N. Tayler ably presided at the organ.

**HINGHAM, NORFOLK.**—On the 4th ult. the first part of *Elijah* was given in the magnificent Parish Church. The chorus, consisting of the church choir augmented for the occasion, sang excellently, the "Baal" choruses and "Thanks be to God" being especially well rendered. Mr. Daines, Norwich Cathedral, in the part of Elijah, sang with great dramatic power, especially "Is not His word like a fire?" Mr. Hemmings, Norwich Cathedral, sang the tenor part with great feeling. Dr. Bates, Organist of the Cathedral, conducted admirably, and the accompaniments throughout were played by Mr. C. L. Hawley, Organist and Choirmaster of the Church.

**KIMBERLEY, S.A.**—Messrs. Norman Bros. and Beard have been awarded the gold medal for church organs by the Committee of the South African and International Exhibition. The fine organ sent by this firm to the Kimberley Exhibition has been purchased by the Corporation of Port Elizabeth for £2,000 and is to be erected in the Feather Market, which is said to be the finest hall in South Africa.

**MELBOURNE, VICTORIA.**—During October and November Mr. Ernest Wood gave a series of six Organ Recitals at St. Paul's Cathedral, all of which were largely attended. These, like Mr. Wood's previous Recitals, have been the means of introducing many grand works for the organ to the Melbourne musical public, and Mr. Wood is to be congratulated on their great success from an educational point of view. They have become quite an institution here. Among the special Advent Services at the Cathedral was a performance of Spohr's *Last Judgment*, upon which occasion the building was filled to its utmost capacity. The rendering of the work was received with the warmest praise by both press and congregation, and reflects great credit on Mr. Wood, who, of course, presided at the organ.

**MINEHEAD.**—A highly successful Guitarr Concert was given in the Public Hall on the 12th ult., by Mrs. Slade. The quintet of lady guitarists, consisting of Mrs. Slade, Misses Keynett, MacLaughan, Crookford, and Jessie Palmer, were encored after each of their selections. Valuable vocal and instrumental assistance was given during the evening by Mrs. Hake, Miss Phillips, and the Misses Langdon; and Messrs Siderfin, Thorne, Sloman, and G. Atkins.

**NEWCASTLE-ON-TYNE.**—A fine new three-manual organ of 40 stops has just been erected by Messrs. Harrison and Harrison, of Durham, in Brunswick Wesleyan Chapel. The organ was opened on Sunday, the 13th ult., by Dr. A. H. Mann, Organist of King's College, Cambridge. Dr. Mann gave a Recital after the evening service. On Monday evening Dr. Stephenson lectured on "How may Divine worship in Methodist churches be improved?" Musical illustrations were sung by the choir, under the leadership of Mr. J. M. Gibson, Organist and Choirmaster of the church. On Wednesday evening a splendid Recital was given by Mr. J. M. Preston, who fully brought out the qualities of the organ. On Sunday, the 22nd ult., the organist was Mr. G. F. Vincent, of Sunderland, who also gave a Recital after the evening service.

**OMAHA.**—Mr. W. Granger gave the first of a series of Organ Recitals at the Parish Church, on the 11th ult., to a crowded congregation. The programme included works by Beethoven, Mendelssohn, Haydn, Meyerbeer, Smart, and others.

**PLYMOUTH.**—Miss Gertrude Collins, a young violinist of much promise, gave her first Chamber Concert on the 21st ult., at the Royal Hotel Assembly Rooms. As Miss Collins studied at Leipzig and afterwards at the Royal Academy under Mr. Sauret, the excellence of her method may be taken for granted. She obtained the unstinted plaudits of her audience. Her colleagues were Mr. Parfew (viola), Mr. Winterbottom (violinello), Mr. Weekes (pianoforte), and Miss Clara Samuelli, whose delightful singing evoked the liveliest enthusiasm.

**READING.**—The Newbury Choral Society gave its first Concert of the season in the Town Hall on the 4th ult. The first part of the programme consisted of Dr. Mackenzie's *Dream of Jubal*. The chorus proved itself fully equal to the occasion, especially in the dramatic triumphal march and chorus "Hail to our Chief." The beautiful soprano solo "The Lord is good" was well sung by Miss Amy Wells, and the tenor solo "The Song of the Scribe" was rendered by Mr. Herbert Clinch with artistic taste and finish. The whole performance reflected great credit on those who took part. Special mention should be made of the recitation, which was most creditably given by Miss Winifred Newton. The second part of the Concert consisted of a miscellaneous selection, including works by Beethoven, Mendelssohn, Schumann, Wagner, and Berlioz.

**TUNBRIDGE.**—Mr. F. G. Edwards gave his Concert-Lecture on "Mendelssohn," in the Corn Exchange, on the 10th ult., before a large and enthusiastic audience. Musical illustrations were efficiently rendered by the Misses North and Mr. Kimmins. A choir, under the able direction of Mr. G. I. Kimmins, sang some part-songs, and the lecturer played numbers 1 and 30 of the "Songs without Words."

**ORGAN APPOINTMENTS.**—Mr. Frank Pulein, Assistant-Organist to Lincoln Cathedral.—Mr. J. R. Washington, Organist and Choirmaster to Airdrie Parish Church.—Mr. Arthur Bayliss, Organist and Choirmaster to Trinity Congregational Church, Poplar.—Mr. John Kay, Organist and Choirmaster to Wilmington Parish Church.—Mr. E. Carrick, Organist and Choirmaster to All Saints', Upper Norwood.—Mr. Percy J. Rogers, to St. Malachy's Dominican Priory, Dundalk.—Mr. Thomas Ely, to St. Thomas's Church, Belfast.

**CHOIR APPOINTMENTS.**—Mr. Charles J. Butler (Principal Tenor), to Lincoln's Inn Chapel.—Mr. Herbert Stansfield (Tenor), to York Minster Choir.—Mr. Theodore S. Hill (Musical Director and Choirmaster) to St. Michael's Church, Borough Road, Birkenhead.—Mr. Charles E. Pillow (Tenor), to Chichester Cathedral.

## DURING THE LAST MONTH.

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**VINNING, WILLIAM S.**—"Song of the Passion" (According to St. John). A Sacred Cantata. For Solo, Recitative (Male Voices), and Chorus; with Hymns introduced, to be sung by the Congregation. The words specially written for this work by MILDRED GAUNTLETT. Paper cover, 1s. 6d.

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**TURPIN, E. H.**—(in F). Magnificat and Nunc dimittis. (No. 126. Novello's Parish Choir Book.) 4d.

**WITHAM, H. O.**—Benedicite, omnia Opera. Chant form. 3d.

**CHAMPNEYS, F.**—"To Lucasta, on going to the Wars." A Part-song, for Four Voices. The words written by Colonel LOVELEIGH. 3d.

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**HAM, HERBERT.**—"Lord Ullin's Daughter." A Choral Ballad, with accompaniment for Orchestra or Pianoforte. The words written by THOMAS CAMPBELL. 4d.

**PEARSON, W. W.**—"The Skaters." Part-song, for S.A.T.B. The words written by ANNE LEE-WARNER. 3d.

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# MASS IN D

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COMPOSED BY

E. M. SMYTH.

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## THE TIMES.

The composer is known as a musician of high ideals and remarkable power, as well as a fairly complete technical equipment. Like those of her compositions which have already found acceptance, the Mass is distinctly original in conception and most unconventional in treatment. . . . Miss Smyth was heartily applauded at the close of the new Mass.

## MORNING POST.

It is but seldom that a lady composer attempts to soar in the loftier regions of musical art, and Miss Smyth may be congratulated upon the success which has attended her efforts. . . . Unqualified praise may be awarded to the Sanctus, which is of great melodic beauty, materially heightened by the effective accompaniment of horns and trombones. It is set for contralto solo—which was beautifully sung by Madame Belle Cole—and a chorus of female voices. . . . The composer has been successful in her setting of the Credo, the music to the Incarnatus being admirably suited to the words. Altogether Miss Smyth's work is one of considerable merit.

## GLOBE.

The opening Kyrie, in D minor, is remarkably vigorous, and still more so the "Gloria in Excelsis" which follows. The Credo is constructed in a similar style, with occasional reminiscences of Beethoven, of whom Miss Smyth is evidently a warm admirer. The four pages devoted to a fugue are favourable specimens of the composer's technical skill, although the fugue is not completely worked out. This work affords abundant proof of Miss Smyth's mastery of technique, and merits warm praise. The more tranquil Sanctus, with its contralto solo and eight-part chorus, shone by contrast with the energetic movements which followed, and the Benedictus, with its soprano solo and succeeding three-part chorus, is a charming work. Without entering into further particulars, we are happy to congratulate Miss Smyth on having produced a choral work of which no composer could be ashamed.

## DAILY NEWS.

The Mass is, down to date, by far her most ambitious effort, and despite many crudities and other defects which a writer of greater experience might have avoided, it must be considered a remarkable composition from a lady's pen. The lyrical are almost necessarily its most effective portions, but although the work contains only one example of a set Fugue, and that by no means fully developed, a good deal of the choral writing is of an unusually pretentious character. The Mass without prelude opens with a solemn passage for the basses, the Kyrie being wholly choral. Even thus early in the work Miss Smyth shows a strong tendency towards striking contrasts, which are often highly effective. The Gloria is not sung in its usual place in the Mass, and the second number is the setting of the Nicene Creed, which, as usual, is the most important section of the work. It opens with a very vigorous chorus, interspersed with graceful passages for the solo tenor and soprano, the music dying away at the mention of the Burial, although, with one of those contrasts to which reference has been made, it suddenly becomes impetuous again at the allusion to the Resurrection. . . . After the turmoil of the Creed, the reposeful melodiousness of the Sanctus comes as an agreeable relief. The setting is for contralto solo, with female chorus in four parts, but before the end the male voices enter, and each section of the choir being divided, we have a brief double chorus. . . . The Benedictus, which is for soprano solo and three-part female chorus, is, however, indisputably the gem of the Mass. Here Miss Smyth is quite in her element, and this delicious little number, in which, by the way, Miss Pallsier made a successful London debut in oratorio, was so warmly applauded, that, were it not for endangering the symmetry of the work, an encore might easily have been accepted for it. . . . It should be added that at the end of the Mass Miss Smyth was called to the platform and heartily cheered.

## DAILY CHRONICLE.

Miss Smyth's Mass in D is unquestionably a clever work. . . . She evidently knows how to make the most of the band and chorus provided for her, and some of the effects resulting from the two forces in combination are exceedingly telling. Of the six sections, the most striking in performance is the Gloria, which last night was given as the *Finale* in accordance with the suggestion in the score lately published by Novello. The Kyrie was thus followed by the Credo. The opening of the work by the bass division of the chorus, the accompaniment to which is in unison, is imposing, and the number gains strength as it proceeds, becoming somewhat noisy ere a bold contrast is brought about by a flute solo which precedes the concluding portion, sung *pianissimo*. The Credo opens triumphantly with the blare of brasses, and introduces the four solo voices, three of which are heard to more advantage later on. The Credo went well from beginning to end, the chorus taking up the points boldly, and its ending was the signal for loud applause. . . . The Benedictus, for soprano solo and three-part chorus—two soprani and alto—is a very melodious movement, and here Miss Esther Pallsier justified her engagement for the Albert Hall platform. . . . At the termination of the Mass, which occupied about an hour, on a unanimous call being raised for the composer, Sir Joseph Barnby led forward a young lady, slight in build, who was warmly congratulated.

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## THE DAILY TELEGRAPH.

As an exceptional case, this movement absolutely gains by the change to which it has been subjected, the impassioned religious melody acquiring force by being played in chorus, and added beauty by a rich accompaniment of strings, horns, and wood-wind. The audience at once pronounced the piece a success, and the composer bowed his thanks for sustained applause from his place in the gallery. . . . Dr. Mackenzie's "Benedictus" came between the two new works, where its reposeful beauty brought a sense of rest and relief. The long and eloquent melody of the piece was finely played by the first violins, led by Mr. Carrodus, and the whole performance produced an effect which could only come from a display of the highest art. The "Benedictus" was a third demonstration in one morning of the stuff that is in our native composers. (Hereford Festival.)

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Dr. Mackenzie's "Benedictus" was originally written for violin, with pianoforte accompaniment. Since then the author has appreciated the capabilities of the music in an orchestral sense, and after several attempts—this composer, like Mendelssohn, never being satisfied at the offset—has written his score for a small orchestra. . . . So charming did this piece prove that the applause was unanimous, and was maintained until the composer had appeared at the end gallery and bowed his acknowledgment.

## MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

## DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

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The two leading themes are in themselves beautiful, and their scenic beauty is enhanced by exquisite orchestration, in which the wind instruments above-named, in conjunction with the violas, violoncellos, and double-basses, are happily employed. . . . This "Benedictus" is likely to become popular throughout the musical world.

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## SUNDAY TIMES.

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32. Sunset chorus. Three-part (The Mountain Maidens) .. F. Romer
33. Our old piano. Three-part .. .. F. Auger
34. Home bells. Three-part .. .. G. Schmitt
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36. Summer. Three-part (Tannhäuser) .. .. Wagner
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